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LIBRARY Number 12

These Are the Bold Modernists at the National Academy



"Articoli Peasant Girl," Maurice Sterne. Modernist Section, National Academy



"Nude," by Thelma Grosvenor. Modernist Section, National Academy of Design.



"Concetta," by Ernest Fiene. Modernist Section, National Academy of Design.

\$1,500,000 Gallery

A museum building which will rival in its beauty the Taj Mahal and which will cost \$1,500,000 is to be built in Carmelita Gardens for the Pasadena Art Institute, according to an announcement made by the new president, Arthur H. Fleming. Pasadena will then possess what is expected to be the finest art gallery in America. Plans for the structure, Spanish in design, have been prepared by Clarence S. Stein, a New York architect.

The building will be most picturesque in its beauty, mingling grace with massive planes. It will have an east-west frontage of 350 feet on Colorado street and will run 250 feet north and south. A tower 140 feet high will mark the entrance.

Some of the distinctive features of the plans are: a Roman court capable of assembling many hundreds of people in the outdoors, situated in relation to a picturesque chapel, in which a handsome pipe organ will be installed; a Spanish-American court, appropriately landscaped and adorned; an Asiatic court, around which will be assembled features of Oriental arts; a Spanish patio, centralizing the art objects of Spain and its allied interests; a large exhibition hall, furnishing the main exhibition quarters of the gallery; and a series of minor galleries, forty-five in all, assembling in harmonious relationship to the various courts.

The tower will be of three stories, the upper floors to be used as a library and for study rooms. Brightly colored tiles, of

Mexican and Spanish origin, will enliven the exterior aspects of the structure with color and brightness.

Mr. Fleming, recently elected president of the Art Institute, is also chairman of the trustees of the California Institute of Technology, and his benefactions have enabled "Caltech" to attain a place in the first rank of similar institutions in America.

A Copley Mystery

The National Portrait Gallery in London has just accepted, after a lapse of 26 years, two portraits that were bequeathed to it in 1901 by Lady Lyndhurst. One is a portrait on canvas of John Singleton Copley by Gilbert Stuart (28½ by 24 inches), the other a crayon drawing of John Singleton Copley, Baron Lyndhurst, by George Richmond, 1851. Lyndhurst was the son of the American artist expatriate, and was Lord Chancellor, 1827-30, 1834-5 and 1841-6.

The London Times announced the acceptance, but did not tell the story of the long delay in acting on the bequest of Copley's descendant. [Boston papers please copy.]

Will Start Manchester Museum

At last, after a wait of many years, Manchester, N. H., is to have the museum provided by the Currier bequest. The contract has just been let for a building 112 by 65 feet, to cost \$500,000, and which will have galleries for seasonal exhibitions and a permanent collection. A total of \$1,000,000 has been accumulated under the Currier bequest, and half of the amount is to be spent on the building.

In its 1st April number THE ART DIGEST reproduced the nine winners of prizes at the 102nd annual exhibition of the National Academy of Design—eight paintings and one sculpture. And now, in order to be fair and maintain its reputation for fairness, it reproduces nine of the works in the Modernist section of the National Academy—eight paintings and one sculpture. These nine exhibits were personally selected by the editor as typical of the group, and were photographed through the courtesy of Mr. Henry E. Schnakenberg, who was asked by the National Academy to arrange the Modernist display.

As appropriate to the spectacle, just as incidental music is provided in the theatre, THE ART DIGEST quotes from Mr. Harley Perkin's review of the National Academy exhibition in the Boston Transcript, picking it up just after the critic had told of the Academy's gesture to its "enemy":

"All this has proved to be most disconcerting to the supposed 'enemy': the progressive or 'modern' artists. Playing the part of enemy calls for a logical and consistent course, a simple enough matter; but to be enemy and then to be treated as a friend is confounding, or so it has seemed to be during the weeks immediately preceding the present show.

"The progressive camps were found to be divided among themselves with some members showing willingness to accept the Academy's overtures, while others hot-headedly declared that they simply would not be patronized after being so long ignored and not regarded even as respectable opponents. At least some of the Academ-



"March Wind," by Charles Burchfield. Modernist Section, National Academy of Design.



"Sermon on the Mount," by Boardman Robinson. Modernist Section, National Academy of Design.

icians must have had the humor to have laughed at the strife which broke forth among their proposed guests.

"The invitation went through all the stages of being accepted, refused and reconsidered, each being attended with a storm, some on the surface and some subterranean. It seems there has been no properly authenticated 'Who's Who' among the progressives, and for one thing there was suspicion that some who had run with the crowd had no right to places as 'moderns' on the Academy's invitation list, while that institution was accused of insincerity and endeavoring to 'sit pretty' with the public as it needed funds for larger and better quarters and was said already to have its eyes on a coveted bit of Central Park.

"Whether or not the academy's gesture was a wholly sincere and grandly generous one, or as far to the other extreme as some of its own members declared, it has made clear to the world the regrettable factional strife which exists among those supposedly engaged in a similar pursuit—the quest of the enduring and the true.

"Had the jury been so broad-minded as to have thrown a medal among the inde-

pendents who are now taking advantage of the Academy's hospitality they would have performed the final act of heaping coals of fire. In the Central Gallery are to be found landscapes by Henry Schnakenberg and Edward Bruce, either of which would fit neatly among the exhibits by those who are regularly to be found in the Academy shows; in fact the former has on occasion I believe passed its jury.

"Practically all the progressives now represented are as well known in New York exhibitions as are the conservatives, several are much featured by the dealers, the only novelty is to find them in their present surroundings. Who does not know the attenuation of line with which Charles Sheeler depicts a blade or two of grass in a bottle? Some say he has simplified his art, rarefied it, removed it from the cumber-

someness of heavily painted surfaces; others declare his work to be an example of sheer egotism.

"Thomas Benton has already held advantageous place at a Philadelphia Academy show and been featured in Sunday supplements and his large decoration of swollen armed workmen and huge iron cranes is a typical example of his powerful though eccentric style. Kenneth Hayes Miller, more or less expert at figure painting, is a well-known instructor at the League School which is harbored under the same roof as the Academy. There are those here, too, who like certain of the academicians express themselves in terms formulated by others. Graham and Matulka have still life paintings that echo the Frenchman, Braque. The large and attractive painting of people at a cafe by Waldo Pierce is somewhat sug-

Low Priced Pictures

At a meeting of the Associated Dealers in American Paintings, held in New York, E. C. Babcock, the secretary, submitted a report which contained some significant statistics. One set of figures showed that moderate priced paintings are gaining in popularity, and that the ratio of their sale to the total volume of American pictures sold by the members of the association is increasing.

Of the total sales last year, paintings selling for less than \$500 comprised 27 per cent. This compares with 17 per cent. in 1919, and only 13 per cent. in 1912. The profitable trade in art today, asserted Mr. Babcock, lies in moderately priced art sold to the average family of moderate income.

The association has ascertained, according to the report, that there are now 1,500,000 artists in the United States, whose sales are estimated at \$1,000,000,000 annually. THE ART DIGEST has asked Mr. Babcock for details of the data on which these figures are based.

The result of the increased demand for reasonably priced pictures and for etchings and small sculpture has been to encourage hundreds of young artists to continue in their chosen work.

Another result has been to permit a quick turn-over in the dealer's stock, which at last places the art galleries on the same business basis as other merchandising concerns. These new conditions have made possible better relations with banks, and this in turn has made feasible the sale of art on the 'installment plan, thus greatly stimulating buy-

ing. Americans are coming to prefer American pictures, the recovery from their "inferiority complex" in art being well nigh complete.

Another El Greco

The Boston Museum has acquired another El Greco (1548-1614), "The Purification of the Temple," making a group of four, or one more than the Metropolitan Museum of New York. "There can be no question," says the Museum's *Bulletin*, "of the interest such a group has, particularly in the present day when El Greco appears as the father of many features in modern painting. . . .

"Much in El Greco seems paradoxical. He achieves reality, yet with complete absence of the naturalistic. Blake's saying is pertinent: 'He who does not imagine in stronger and better lineaments, and in stronger and better light than his perishing mortal eye can see, does not imagine at all.' . . . He was a free spirit; he transmitted motion to canvas in all its energy and vivacity, and in his neurotic figures modernists find much to correspond to their reaction against empty and soulless concepts."

Lester Ralph, Illustrator, Dead

Lester Ralph, well known magazine illustrator and etcher, is dead in New York, aged 48. He illustrated Mark Twain's "Eve's Diary" and went to the front in the Boer War for the London *Times* and *Black and White*. He was a son of Julian Ralph, famous newspaperman.



"Head," by D. V. Talcott. Modernist Section, National Academy of Design.



"The Hired Man," by Harry Hering. Modernist Section, National Academy of Design.



"Swans," by Joseph Stella. Modernist Section, National Academy of Design.

gestive in subject of Renoir and in treatment of Matisse. Boasted modernism, when reduced to school, has its ruts.

"The sensitive painting of flowers by Nan Watson would take its place in any well-ordered exhibition as would that of a suburban railway station by Holmead Phillips. The portrait of Charles H. Ficke by Andrew Dasburg and another of 'Concetta' by Ernest Fiene have been submitted to cool analysis and receive respectful attention, while Maurice Sterne and Henry Mattson in figure work take deliberate liberties in making representative statement. The sculptors, Nakian, Zorach, Davidson, maintain a respect for substantial form which in the case of Talcott becomes archaic and elemental. The fighting cocks by Biddle remain pieces of glittering brass.

"What is art? That is what I am often asked," remarked one visitor at the Academy

show, a person grown philosophical—and very weary—after many seasons of exploiting the work of various artists. 'Yes, I have my definition of what is art. The young enthusiasts who split words and coin phrases will not agree with me, nor would the autocratic Ruskin nor the clever Clive Bell.

"Art has been to me a matter of progression and change. Paintings that thrilled me ten years ago do not do so today. I have observed my former favorite artists repeating themselves, putting no new thought or fresh viewpoint into their work, till I am bored at their repetition.

"I will allow that their work may today be no less a matter of art than when it appealed to me so strongly. But, it is not for me. My own sophistication may be at fault. Nevertheless I feel I have a right

to expect still to be robustly thrilled and sustained by artistic expression. I now find this quality in paintings by lesser masters of the past which I formerly ignored. I find it in the work of a painter who has toiled assiduously but to no momentous result and who suddenly makes his appearance as a definite personality. I find it sometimes shining darkly through the-as-yet incoherent utterances of the very young who seek the sun.

"The things which appeal so strongly to me, you may not like at all. It is well. Let it be so. We will not argue. Do you still want my definition for art? Then, you shall have it, though you hate me for it. 'Art is what I like; art is what you like.' That is all there is to it. Good bye."

Hofer at Carnegie

For the first time in the history of Carnegie Institute, a German painter is to serve on the jury of the great International. He is Karl Hofer, and though he may not be as pronounced a radical as most contemporary German artists are, he is, to say the least, progressive, and he is a thorough Teuton. The announcement was made by Homer Saint-Gaudens, the director, on the tenth anniversary of America's declaration of war on Germany.

Karl Hofer will come to Pittsburgh next September and will serve with an English artist and a French artist and three American artists in choosing the prize winners for the 26th International, which will open on October 13.

"German art is radical," the director said, "a direct after-effect of the war, but Karl Hofer, who has been named for the jury, is not so pronounced a radical as many of the other prominent German artists. He is an advanced painter, though, and our plan is to have an academic Englishman on the jury to balance the scale. The third foreign member of the jury will be a French artist, neither a radical nor an academic one.

"Needless to say the German government is keen to have Hofer serve on the jury here, for as the German ambassador said to me recently, 'The three most vital things that will bring nations closer together in friendly spirit are science, art and athletics.' Ger-

many is doing some interesting things in art. It is Germany's turn to have a representative on the jury and we are looking forward to Hofer's coming with considerable enthusiasm."

Russia probably will be heard from at this coming International Exhibition, Mr. Saint-Gaudens said, not from artists in Russia, but from the Russian artists living in Paris and New York and other cities.

Fuller's Gainsborough

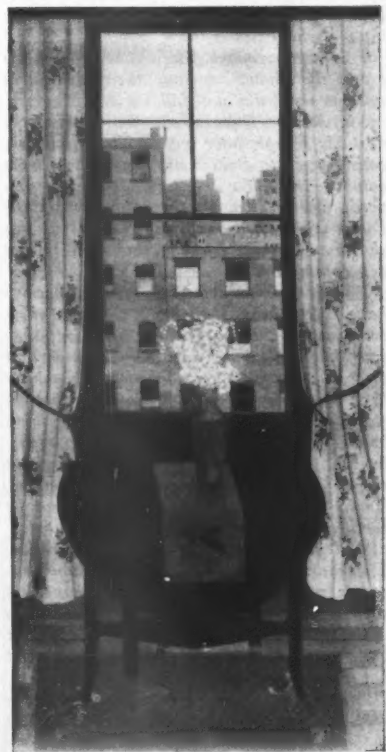
Governor Alvan T. Fuller, of Massachusetts, who ranks next to Andrew W. Mellon, secretary of the treasury, as America's greatest statesman-collector, has just acquired from the Duveen Galleries, according to the *New York World*, "Master Heathcote," the Gainsborough portrait which Captain Jefferson Cohn bought for \$231,000 at the Michelham sale and which he afterwards sold to the art firm.

Governor Fuller is reported by the *New York Herald Tribune* as sorry that he did not go the limit and obtain "Pinkie" at the Michelham sale. His sole purchase was Romney's "Lady de la Pole" (\$220,000).

Knowledge Beforehand

The painters in these latitudes
Will soon hie forth to paint,
Knowing full well that platitudes
Will not seem queer nor quaint.

—C. J. B. in *Chicago Post*.



"American Window," by Leon Hartl. Modernist Section, National Academy.

THE ART DIGEST

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Benefactions

Elsewhere in this issue of THE ART DIGEST will be found an account of the striking success of the first exhibition held under the "Duveen scheme" for the sale of works by lesser known British artists. With the exhibition at Leeds only half over, more than 10 per cent. of the works had been sold. The "Duveen scheme" seems to be practical, and adds another to the many art benefactions of Sir Joseph in England—benefactions that have been recognized by the conferring of knighthood and the title of baronet on him.

The "Duveen scheme" was launched after English artists had flooded the newspapers with protests—some of them quite bitter—when Sir Joseph bought "Pinkie" for a staggering price. These protests from the living, voicing their discontent over neglect, did not fall on deaf ears.

Sir Joseph Duveen and his father, the first Sir Joseph, have made gifts of princely consequence to British art institutions, most notably the Tate Gallery. No pressing need, when called to the attention of the Duveen firm, has gone unanswered. It has shown a generosity and a sensitiveness that are commendable.

American museums and art institutions have been backward in presenting their problems to Sir Joseph, for, outside of a few small gifts of relatively unimportant pieces here and there, no benefactions have been announced. The firm's profits in America (which provides the overwhelming bulk of its business) might easily reach, in all these years, \$20,000,000—perhaps more. It is unthinkable that benefactions, similar to the English ones, would not be forthcoming if the need were presented.

And the need is almost imperative. There are a score of new American museums with half-empty galleries that local societies are striving to fill, many of them with slow and pitiful success. THE ART DIGEST could print a list of them, were it not for hurting local pride.

Americans would be grateful to Sir Joseph—as grateful as the English—even though they could not signalize that gratitude by conferring a title. And there would be a particular fitness about it.

LAST CALL FOR PATRONS

The time for the sending in of subscriptions in THE ART DIGEST's campaign for patrons has been extended to May 1. On that day the books will close and a list will be prepared for publication in the 15th May number. There are three classes of members:

LIFE PATRONS, who send \$25 to renew their subscriptions for life.

SUSTAINING PATRONS, who send \$5 to renew their subscriptions for five years, or to subscribe for others.

ANNUAL PATRONS, who send in three new subscriptions at \$1.00 each.

The list that will be printed in the 15th May number will constitute a roll of service in the cause of art appreciation in America.

Goya's Model

For a long time everyone has supposed that the Duchess of Alba was the model for Goya's two well-known paintings: "Maja Desnuda" and "Maja Vestida," but it is curious that no one has really stopped to consider how much truth there is in this story. Francisco Caragaca, writing for *El Nuevo Mundo* (Madrid), tells an anecdote which, he says, has already been written by Blasco Ibanez.

"It seems that in the early part of the nineteenth century, Don Luis Madrazo had a lawsuit with regard to the sale of some Goya paintings, and in order to prove his cause he solicited testimony from the painter's grandson, who was a very old man living miserably in a little town called Bustarviejo. The latter came to Madrid and won the suit for Don Luis Madrazo.

"As the old man knew the life of his grandfather, he related certain curious details to Madrazo with regard to some of the paintings, and told something about the person who served as model for the 'maja' paintings.

"He stated that in the early part of the nineteenth century there was a monk by the name of Bavi who was an affable sort of a man with magnificent sentiments, and whose specialty consisted in carrying out the evangelical labor of assisting every one in dying a Christian death.

"One day this monk met a beautiful girl from Madrid whom he saved from death, and to whom he served as friend for a long time. This girl, a small and stocky type, such as is common in Madrid, corresponds exactly to the characteristics of the two 'majas'—while the Duchess of Alba, who was, as everyone knows, tall and slim, does not seem to fit in with the figure on both the canvases.

"This would reasonably lead us to suppose that the girl saved from death by the monk was the model for the paintings of the great artist, works which were executed after the death of the Duchess and which cannot have been painted from memory, as anyone can see that they are done from a model.

"But the popular fancy insists on having the Duchess of Alba represented on both canvases. And we must confess, in deference to the legend and its charm, that, if it was not the Duchess, it ought to have been."

Layman and Artist

The *Rocky Mountain News* prints half a column of protest by a Denver artist who objects to the attitude evinced at a public meeting called at Chappell House to discuss the uses to which the new wing of the Denver Art Museum is to be put. Many ideas were advanced, all the way from a proposal for a room for theatricals to a workshop for craftsmen. All were greeted with applause. Then, according to the writer:

"A young artist arose to speak for the artists. Modestly he suggested that one room, not a very big room, might be given over to the use of the Denver artists. Here each artist would have a section of the wall to hang a picture. He could change the picture as often as he chose, but it would face the test of hanging beside the works of other artists. An error in composition or color scale would be recognized more readily than in the sheltering light of his own studio, stimulation and improvement would be the result and a wider audience would be reached.

"The young man had difficulty in making himself heard—for gales of laughter greeted his suggestion—that an art museum should actually provide room for living artists to exhibit their paintings—that the artist should wish to see the fruit of his research and effort on gallery walls was a capital joke. The artist had overreached himself, and the layman rebuked him with salutary mirth."

The writer concluded by sorrowfully quoting Elie Faure, concerning "that wide gulf which yawns between the artists' own passionate sincerity and the public, and which perhaps never will be bridged."

THE ART DIGEST is greatly puzzled by this; it differs so from the attitude the public is showing in scores of other American cities toward contemporary art of local origin.

California Sculptor Dead

Burt Johnson, well known California sculptor, is dead in Claremont. Carrying on his work through pain and illness, he had practically completed his commission for the elaborate sculptural treatment of the Fine Arts Building, in Los Angeles.

Boston's Gala Day

Boston reached the apex of its art season when thirty new water colors by Dodge Macknight were shown at the Doll & Richards Gallery. The Dodge Macknight exhibition is more of a tradition in Boston than anything else pertaining to art—more than John Singleton Copley, more than John Singer Sargent, more than the Puvis de Chavannes in the Public Library, more than Mrs. Gardner's masterpieces, more than the art museum itself, and almost of the traditional importance of the Tea Party, Paul Revere's ride and the Battle of Bunker's Hill.

The exhibition, year after year, is held in the upstairs galleries at Doll & Richards. The staircase is closed by a massive silken rope. Buyers of Dodge Macknights gather below. Attendants are stationed in the galleries above. At a signal the rope snaps like a hawser, the throng bounds up the stairs, and in a trice, like the discharge of a machine gun, comes "I'll take that!"—"I'll take that!"—"I'll take that!" Pencils scratch in the attendants' note books, and another successful Dodge Macknight exhibition is on.

This may be a slight exaggeration, but at least it is the way the ceremony was once described by a Boston man to the editor of THE ART DIGEST.

Dodge Macknight's great patron was Desmond Fitzgerald, who died last Fall. His demise, however, did not affect in the least the success of the ceremony. Says F. W. Coburn in the Boston Herald:

"The private view of the Macknight exhibition of 1927 was like the openings of other recent years, with eager collectors rushing as at a bargain sale to obtain the works which they liked best. Any who may have thought that Mr. Fitzgerald's enthusiastic advocacy and not the appeal of the pictures themselves accounted for some of the most remarkable scenes in American social history had another chance to think, to use a cheap Americanism, after this year's viewing was over.

"It was a good time, too, to re-read Mr. Fitzgerald's admirable biography of Dodge Macknight, a book which, without being particularly philosophical or penetrative, is a model of its kind in respect of documentation and exposition. From the re-reading one gets a renewed sense of the relatively high level of taste and intelligence in Boston which has caused an artist like Macknight to command for many years past a big following here when in New York, Philadelphia, Baltimore, Chicago and other cities he has not even yet been accepted by the more conservative circles of picture collectors.

"He stands, in reality, at the beginning of what is called modern art. He was associated with Van Gogh at Arles; his purposeful exaggeration of solar values was, and is, in line with the much over-used principles of distortion and 'organization' of which the younger modernists make so much account.

"The support of a considerable group of Boston people has enabled Mr. Macknight to carry forward to finality his personal line of experimentation in registration of sunlight and interpretation of topography. So much for Boston, 'a pauper in modern art,' but it has made Dodge Macknight's art possible of outflowing."

The *Christian Science Monitor* has discovered the secret of Macknight's popu-

Gauguin's "La Belle Angele" for Louvre



"La Belle Angèle," by Paul Gauguin. Courtesy of the Louvre, Paris.

Twenty-four years after the death of Paul Gauguin, one of his paintings has entered the Louvre. It is the famous "La Belle Angèle," whose subject was the keeper of the inn at Le Pouldu—then a poor fishermen's village, now a popular summer resort—where Gauguin, sick of Pont-Aven's cheap picturesqueness and of the amateurish painters who already were gathering there, went to find solitude and unspoiled nature. The work is an historic document inasmuch as "La Belle Angèle" was something more to Gauguin than his landlady,—she was his "bonne amie."

The subject represents a Breton girl clad in the national costume and wearing the medieval bonnet. Painted at the end of the so-called Pont-Aven period, in 1889, when Gauguin was totally freeing his art from Pissarro's influence, it is broad, rich and generous.

larity in Boston, and makes it known as follows:

"Macknight's color is unusual because with all his emotion, vitality, sensitivity to movement, and delight in chord-like contrasts, this artist has taste. Even when his hues are interplaying with an almost strident vibrancy, they produce no harsh effects. Instead, because of some alchemy of aesthetics, they blend into a harmony that is the product of the artist's mood combined with that sleight-of-hand effect that his

The work was presented to the Louvre by M. Ambroise Vollard, and the graceful way in which he did it is related by M. Robert Rey, in *L'Art Vivant*: "I wanted to show to my pupils in the Ecole du Louvre some of Gauguin's Breton works. To that end M. Ambroise Vollard very obligingly lent me 'La Belle Angèle.' He had acquired that portrait (which Gauguin considered one of his best) at the Degas sale. On the day when I showed 'La Belle Angèle' I was surprised, at the end of my course, to find M. Ambroise Vollard in the office of the secretary of the school. A curious smile passed over his face.

"He wished to see M. Henri Verne, the director of the national museums, to give him a letter. M. Verne read it at once. M. Vollard said in it that since 'La Belle Angèle' had come as far as the Louvre, he wished that it would stay there. The gift was made with as much wit as good grace."

skill can evoke from the placing of strokes of complementary colors across or near each other on a sheet of white paper."

Seventeen of the thirty water colors in the show came from Newfoundland. Says Mr. Coburn: "Many of them show tones of emerald, jade and topaz such that one feels sure Macknight, were he to go with Donald MacMillan farther north, would discover much that is green in Greenland. Newfoundland may be 'lonesome country,' but it is not prevalently sombre, as per Dodge Macknight."

Oklahoma Agitated Over "Pioneer Woman"



"Pioneer Woman," by Bryant Baker.

"Bostonians who visited the recent exhibition at the Art Club of models for a statue of the 'Pioneer Woman' and deposited their votes as to which they would prefer to see in colossal form, did not possibly realize that their decision might lead to national controversy," says the *Boston Transcript*. "Already it seems that Oklahoma, which is eventually to provide a site for the enlarged figure, is considerably stirred up and special editorials are being written on the subject of popular balloting in so grave a matter as the erection of a great work which, according to announced plans, will loom about as high as the colossus of Rhodes and, it is hoped, prove more enduring."

The *Transcript* then quotes from the edi-

torial entitled "The Public" in the 15th March number of *THE ART DIGEST*, which, reprinted in the Oklahoma newspapers, seems to have caused the state to begin thinking and talking.

The New York "public," voting during the exhibition there, chose the model by Bryant Baker, herewith reproduced. The Boston "public" gave the same verdict, 2,500 persons voting.

THE ART DIGEST in its editorial asserted that if Mr. Marland followed the popular choice he would "create a monument to American bad taste. For most certainly the public will pick the worst, or very nearly the worst, model—one of the sweet and sentimental works or else one that was conceived after a moving picture formula."

The *Boston Transcript* on its editorial page characterizes Mr. Baker's winning model as follows: "A perfect Rogers group. Therefore very dangerous, from the point of view of Philistine approval. It would not be strange if this figure were selected by the judges or the committee or the millionaire, or whoever has the choice. If chosen, a work to be forgotten as soon as possible."

F. W. Coburn, in the *Boston Herald*, said: "One of the prettiest pieces is Bryant Baker's high-stepping mother with a little long-panted youth, a work that would admirably depict the spirit of Wiltshire in mid-Victorian years. Very likely, too, some of the nice English ladies whom Mormons persuaded to come out to their harems in Utah were of this Gilbert and Sullivan character when they first landed on the shores of Great Salt lake."

Out at Oklahoma City, where the newspapers have already familiarized the people with the twelve models of the "Pioneer Woman" by means of reproductions, the *Daily Oklahoman* offered a prize for the best essay by a public school pupil, and it was awarded to a girl who wrote about Mr. Baker's model.

So, even if the critics fail to approve, the sculptor quite evidently has the people behind him, and that means a very great deal in a democratic country.

The second and third choice in the Boston voting was the model by F. Lynn Jenkins, showing a very pretty and smiling girl, with a baby tucked in one arm, the other gracefully raised over head, waving a kerchief.

and this new plan would make it feasible. Each floor will comprise three and one-third acres of space. "Rome gave us the idea," said Mr. Kelly.

For Truth and Beauty

May Ashley, says the *Washington Post*, has an added honor accruing to her. Chabrier, correspondent of the French journal devoted to the arts called "Revue du Vrai et du Beau," saw her painting at the Academy of Fine Arts in Philadelphia, and wrote her for permission to reproduce it in the Paris magazine and for an account of herself and her work.

From which it seems that the mysterious "baron" or "count" is still active in America in spite of what Harley Perkins wrote in the *Boston Transcript* concerning the two French "art journals" that take so much interest, for a consideration, in American and English artists.

A Lost Titian

The New York *World* quotes Edward Robinson, director of the Metropolitan Museum of Art, as saying that the portrait of Alfonso d'Este, Duke of Ferrara, by Titian, is the most important picture that institution has ever bought. "What this masterpiece has cost," adds the *World*, in an editorial, "the museum authorities wisely decline to state, but such canvases are not to be had for a song."

Perhaps the Metropolitan did not pay an astounding price. Perhaps the contrary is true, for once more, apparently, the museum has relied on its own connoisseurship and the knowledge of its own experts, just as it did in the recent purchase of the "Madonna and Child with the Infant St. John," by Antonello da Messina, which it declared to be authentic in the teeth of a contrary pronouncement by Bernard Berenson. The Antonello was bought from the English firm of Agnew, and the Titian was acquired from A. S. Drey, the Munich antiquary.

From the article by Mr. Bryson Burroughs in the museum's *Bulletin*, it becomes known that the Metropolitan believes its new Titian to be the same portrait of Alfonso which the ruler of Ferrara gave unwillingly as a present to the emperor Charles V in 1532, because the latter had a passion for Titian's work. The portrait was afterward carried into Spain and mentioned in seventeenth century inventories as being in the castle at Madrid, but at that time the identity of the sitter had been lost, for it was referred to as the "Duke of Urbino with his hand on a cannon." At this point all record of the picture disappears. It turned up in Paris a little more than a year ago as an unknown work out of the chateau of the Comtesse de Vogue near Dijon. It may have been carried out of Spain during the Napoleonic wars.

In establishing that the work is by Titian, Mr. Burroughs says: "The noble design is his invention, and no one but he could have carried out in this rich and lustrous color such subtleties of detail, combined with breadth and solidity of form. Examine it close to and note these subtleties—the unevenness of the skin; the differences in the texture of the flesh, how here it sags and there it is drawn taut over the bones; the folds about the eyes; the slightly swollen lids, somewhat bloodshot; the inhaling nostrils; the puffy lower lip; even separate hairs of the beard are drawn out, and the hair, loosely combed off the forehead, would wave gently if blown on. Then move away and see how these fine distinctions disappear in the solidity and rotundity of the head marked boldly by only the most conspicuous and characteristic forms of the features. Notice, too, the great mass of the body to which the delicate sheen of the velvet folds and the pattern of the brocaded sleeves are entirely subservient. Observe also the splendid prehensibility of the hands, one resting elegantly on the smooth bronze of the cannon, the other, its strength in repose for the moment, holding the sword-scabbard lightly at his thigh. Only Titian could have painted the deep crimson velvet of the doublet, the soft fur of the collar, the liquid blue of the sapphire, and the glint of the pendent pearl on his chest. Surely it is one of his great achievements!"

Incidentally, and most interesting, the subject of the portrait was the fifth or sixth husband of the notorious Lucretia Borgia, and she made him a loving, faithful and non-murderous spouse.

Terrace for Museum

When Chicago had its World's Columbian Exposition in 1903 the Fine Arts Building was erected in Jackson Park. For many years after the fair the cemented structure housed the Field Museum of Natural History, but a few years ago this was removed to a splendid new home on the lake, in Grant Park, and the Fine Arts Building was abandoned. But Chicago loved it for its beauty, and finally it voted \$5,000,000 to reconstruct it, and Julius Rosenwald gave \$3,000,000 to equip it as a museum of national industry.

Edward J. Kelly, president of the South Park Commissioners, and his colleagues have just returned from a tour of Europe, studying museums, and they recommend that the reconstructed building be placed on a terraced elevation 20 feet higher than at present. Since the site is so near the lake, a basement was considered impracticable,

The Duveen Plan

Just two weeks after the "British Artists' Exhibition" opened in the City Art Gallery at Leeds, the managers reported that thirty-four of the 325 works had been sold, with the sale of many others under negotiation. It will be seen that these initial sales amount to more than 10 per cent. of the total shown. The proceeds were £348, which makes the average price about \$50.

This exhibition opens the program of what the London *Times* calls the "Duveen scheme" for merchandising the work of lesser known British artists. A similar exhibition will open in Paris on April 23, under the auspices of Lord Crewe, the British ambassador. A third has been arranged for May and June at the Manchester City Art Gallery. The exhibitions are held without any cost to the artists, who benefit by the full selling price of the pictures. No works are accepted for sale at more than £50.

The "Duveen scheme," readers of THE ART DIGEST will remember, was started after Sir Joseph had been stung by the criticisms of English artists, following his purchase of "Pinkie," the work of a dead British painter, for \$388,500, together with other princely works, at the Michelham sale.

"Men who have given their lives to the study of art declare the public does not know what good work is being done by unknown artists," declares the London *Times* editorially; "and that it does not know because these artists have not adequate chances of exhibiting."

Mr. Frank Rutter, the critic, is of the opinion that £50 is "too high a maximum price for a painting by an artist who has yet to make his reputation. How can young British painters hope to compete successfully with French artists when they ask £40 or £50 for pictures of a size and standard which one could obtain easily in Paris for £8 or £12?" Mr. Rutter also calls attention to the fact that at the Leeds show 25 per cent. of the oils exhibited are cheaper than 25 per cent. of the water colors, proving that there is a better market for water colors than oils.

Chinese "Fire Works"

Louis J. Stellman writes in the San Francisco *Argonaut*: "The one touch to make Chinatown—which has its own clubs, schools, churches, newspapers, chamber of commerce and Y. M. C. A.—the most up-to-date of communities has been supplied. It is the Modern Revolutionary Chinese Artist's Club, and its present exhibition at 18 Waverly Place—milieu of one-time gambling houses and highbinder strongholds—shows how far the descendants of Cathay have 'advanced,' if that is the word, under the stimulus of modern civilization."

The writer describes the works as "extremely colorful and for the most part abstract." The opening was attended by 500 Chinese. The older Chinatown folks thought the youngsters were crazy, but many were "secretly proud of them."

Sounds Like a Mean Remark

Speaking of art, the modernists have broken into the National Academy of Design with a hundred paintings. That commotion you noticed in the Fifty-seventh Street district was Academicians turning over in their graves.—*The New Yorker*.

"Pinkie" Is Target for Critic's Shaft

"Pinkie" has crossed the ocean and "Pinkie" has been shown for a dollar a look (for the benefit of charity) at the Duveen Galleries, which bought her for \$388,500 at the Michelham sale in London last November. The art world understands that Sir Thomas Lawrence's picture is destined for California, where it will join Henry E. Huntington's collection as a pendant and a color-complementary to Gainsborough's "Blue Boy."

"A prettier picture could hardly be imagined," writes Forbes Watson in the *World*. "Standing against a blue sky on the top of a hill, 'Pinkie's' full skirt is blowing in the breeze and the pink ribbons on the bonnet that she wears flutter in space. I wouldn't guarantee the anatomical soundness of 'Pinkie's' figure. The drawing of the figure is perfunctory, but the pretty arms, the rather large hand, the sweet young face should make 'Pinkie' as popular in this country as she has long been in England.

"Relatives of the pretty little girl who inspired Sir Thomas Lawrence to paint this unutterably 'pleasing' canvas must have applauded the artist's work without a single dissenting vote. It is exactly the kind of prettified picture that many families like to have of an innocent young daughter. It is as sweet as honey, impeccable in sentiment and done with the bravura that has appealed to a certain class of laymen ever since the celebrated English portrait makers of the eighteenth century first won fame and fortune.

"'Pinkie' was originally sold by the Duveen Galleries to Lord Michelham about twelve years ago at a price said to be something under a third of the price at which the same galleries repurchased it this year. Previously and conceivably within the present generation it may perhaps have been sold for something like \$25,000. Should it be sold in the near future for approximately \$400,000, an increase of about 1000 per cent. in its monetary value in the last twenty years could be recorded. Although it is impossible to verify all of these figures, it is reasonable to say that they are not any more fantastic than the truth.

"For the moment my interest in them is that they suggest an arithmetical statement of the growth during the past generation of the interest that has developed in New York in activities more or less closely related to art. The interest has increased about a thousand-fold. I do not mean that distinguished appreciation or creative impulse has increased to any such measureable extent. These develop more slowly beneath the surface, but the number of people engaged in pursuits affiliated with the arts has grown astonishingly.

"In this period the Metropolitan Museum has developed from a large provincial organization into a great world institution. Magazines devoted to various phases of art have come into being that could not have existed twenty years ago. They flourish today largely on account of the vastly greater public following of the arts. The shop windows and the advertising pages in the newspapers and the magazines record, directly or indirectly, the fact that commerce is counting more and more on the assistance that it derives from art."

Mr. Watson then discusses the progress made by American colleges in imparting standards of art taste and knowledge in



"Pinkie," by Sir Thomas Lawrence.

young men, and then says:

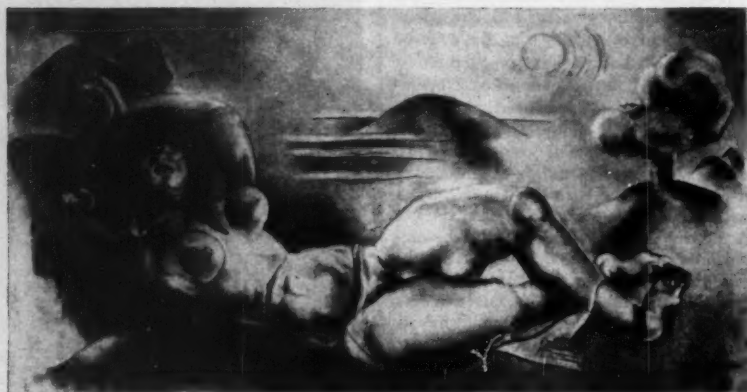
"As scholars graduate in larger numbers from such institutions as the Harvard School of Fine Arts and the Princeton School of Fine Arts, another institution which has made splendid progress during the period under discussion, it may be that gradually enough people will become instructed in the fine arts to bring about the decline of the period of pioneer ostentation which has boasted of the purchasing of paintings on the order of 'Pinkie.' At the present rate of progress even the average college graduate of tomorrow should be far less naive and ignorant about art than the graduate of twenty years ago. I predict that when art takes its rightful place of importance in all our university curriculums the millionaires of the future, remembering their youthful days at Harvard, Princeton, or wherever they were spent, will not squander a quarter of a million, or a half a million, on skilful, pretty, saccharine portraits that mean so little in the life of the true artist."

Helen Appleton Read in the Brooklyn *Eagle* tried to reason about "Pinkie" and the \$388,500 and find out *why*. She touched on optimism, "that joie de vivre which is the very foundation of the American creed of life," and then: "English portraits are in art what the always lovely heroine is to the movies and the pretty girl poster to advertising." About "Pinkie" specifically she wrote:

"'Pinkie' viewed with the cold eye of the critic does not represent Lawrence at his best, despite the fact that his biographers have called her a 'vivacious triumph in paint' and credited her with being one of Lawrence's most celebrated canvases. The drawing of the body is weak, the form hastily and imperfectly conceived. It was evidently another case of an often used formula, in which only the head was considered worthy of effort."

Henry McBride in the *Sun* was of a mind that "the sky is stirringly rendered and the gentle spring zephyrs that blow 'Pinkie's' bonnet strings about, blow also through the nice clouds."

"The Shulamite" Is Invited to Germany



"Shulamite," by Salcia Bahnc. Courtesy, Chester Johnson Galleries, Chicago.

In its last number *THE ART DIGEST* quoted Miss Marguerite Williams of the *Chicago Daily News* on the art of Salcia Bahnc. This painter's exhibition at the Chester Johnson Galleries seems to have caused a sensation among the critics. C. J. Bulliet in the *Evening Post* says she has "positive inventive genius to a degree that will insure her international importance" and analyzes her art as a "passion for form—for building figures of solidity, after the ideas, but not in the manner, of Cézanne and Maillol, instead of playing with graceful lines and planes, after the fashion of Matisse or Gauguin."

Among the Biblical paintings is "The Shulamite," which, says Mr. Bulliet, "is already famous. It has been invited for a tentative American show for Berlin and Munich. A superb, reclining nude, oriental and exotic, it is abundantly expressive of Salcia Bahnc's genius in its new and astonishing phase."

"The mental vision came to her one night long after midnight, when she was reading the third chapter of Solomon's Song—and

the lovely mistress of the most spectacular of Jewish kings was transferred soon after to her canvas—the most successful interpretation of the sensuousness of the old Hebrew love song that has been done in modern times.

"The young painter aimed at nothing so banal as Biblical illustration. She rather set about to do in paint something the same thing that Oscar Wilde and Swinburne did in poetry—Oscar Wilde's amazing distortion and rehabilitation of the 'Salome' story, and his vivid recreation of 'The Harlot's House' from Proverbs—Swinburne's rejuvenation of David and Bathsheba. She aimed at something intensely interpretative—something that would give the spirit of the situation in a vivid flash, without retelling the story."

Inez Cunningham in the *Tribune* refers to "The Shulamite" as "emotional rather than dramatic. It is full of wonderful color, the very color that indicates the emotion." Miss Williams in the *Daily News* asserts it was "daringly conceived in the throes of abandonment."

Tribute to Manship

Paul Manship's sculptures at the Art Institute of Chicago called forth this tribute from Lena M. McCauley of the *Post*:

"Nothing parallel in values has been shown here. They have an atmosphere and quality all their own and stir the recollections of whatever we have read of Homer and times beyond in mythology as told by the older poets. These figures, groups and portraits thrill a sensitive imagination, as my own was stirred not long ago when I stood alone in the presence of the lifework of William Morris at the Newberry library. Both artists have this in common: The man of the book and the sculptor appropriated their intellectual inheritance of long-past centuries and re-created it with enthusiasm. Both transcribed whatever they did in terms of beauty. The former retold old tales in rare printing and book-making; the latter employed the difficult technique of a sculptor. Both reveled in the golden age of nymphs and fauns, and both are heralds of beauty and romance and of grace embellishing truth.

"Deep in Paul Manship's soul lurks the poetry of the scholar-artist who dreams old dreams and, as the genii with the lamp, creates mysterious atmospheres, in which are pictures of forgotten history or days

that never were but in the dreams of youth. To have that invisible world of mythology and poetry so at command is the privilege of the few.

"To Manship the field of decorative design offers its magic. It seems as if no common or unadorned piece could pass from his hands. He is conscious of beauty of form, the graceful line, the accent which lifts the commonplace into the unusual.

"Many in Manship's profession marvel at the sense of flight carried out in 'The Indian Hunter and His Dog,' the group of 'Actaeon,' of 'Diana,' and 'Atalanta.' None of the figures seem to be halted in their flight. The suspended motion does not suggest that they are bound by the qualities of bronze."

Rex Ingram, Sculptor

Rex Ingram, moving picture producer, has become a sculptor, according to a two column feature in the *London Express*. His studio and his "studio" are both at Nice. "Making films is like writing in the sand," he said, so he has turned to stone and bronze that "last forever." His sculptures belong to the Rodin school, and are mainly symbolical, with a trace of cynicism. He is doing a statue of Rodin for Jules Mastbaum, Philadelphia theatrical magnate, who has a large Rodin collection.

"Morality"

Hungary apparently is so deep in a crusade for "morality" that ethnologists are beginning to wonder whether a mistake has not been made—whether the country is really Magyar or Anglo-Saxon.

Acting under a general order issued by the government, police have seized reproductions of the Venus of Milo and other works the originals of which are in the great museums of the world.

The Budapest correspondent of the *London Sunday Observer* says that the new "morality" orders continue apace, and such incidents as the request of a plain-clothes detective in a tramcar that two women passengers should remain standing, because when seated their skirts failed to cover their knees, are reported daily.

Fresh alarms and excursions occurred with the interpolation made in Parliament by Mr. Pakots, a Socialist member, who handed round an album containing reproductions of the Venus of Milo and nude paintings in the Art Gallery, which had been seized by the police in a shop-window in one of the principal thoroughfares. Mr. Pakots created amusement by asking the members to inspect the photographs, and declared that the confiscation was an attack upon art and the freedom of artistic taste.

Mr. Pakots' suggestion that the morality campaign would be better served by prohibiting women from "making-up" and combing their shingles in public received applause from all parties.

N. Y. Arts Council

The recently formed Arts Council of New York City is organizing a series of all day art conferences in the different boroughs as an initial step in arousing those sections to the value of possessing a local art center, or community art group, to promote art, drama and music. The first was held in the Bronx on April 11, and thirty representatives of societies met at the Bronx Board of Trade and made a tour of the borough.

The Arts Council points out that the Bronx, with its million inhabitants, is without any community facilities for the presentation of good drama, musical performances or art lectures and exhibitions; a condition which is also true of other home communities within a radius of fifty miles of New York's city hall.

Art Movement in Boulder

There is a new art association, that at Boulder, Colo., and already it has 400 members. It holds regular exhibitions in the library building of the University of Colorado. Mrs. J. B. Sherwood, former art chairman of the General Federation of Women's Clubs, is honorary president, and Prof. F. A. Boggess, president.

American Painter Decorated

George Wharton Edwards, American painter, has been awarded the Belgian cross of chevalier of the Order of the Crown in recognition of his work, which is highly appreciated in Belgium.

Why Not a Museum for Jokes?

In the local museum there is a bust of a famous Scotsman. Rightly enough, below his noble Caledonian features is a sign which reads, "Don't Touch."—*Wisconsin Octopus*.

"Artists"

Why do great business men—the creators of gigantic economic enterprises that yield such profits that their founders become multi-millionaires and billionaires—become appreciators and patrons of the arts? John Cotton Dana, of the Newark Museum, in a pamphlet entitled "The Industrialist Is an Artist," issued on April 14, says it is because the captains of industry themselves are "artists" and therefore are able to understand art.

Mr. Dana gives Henry Ford the title of "artist" in the "deepest and fullest meaning of the word" because "in due course and by the practice of the same powers of fancy, imagination, vision, generalization, adaptation and adjustment for balance and harmony which are used by artists in words, in paint, in clay, in line and mass, and form, Ford brought into being an organization, an institution, a creation of his own—the plant of the Henry Ford car! . . . And for like reasons we must give the same title to many, many men who have created institutions, organizations, corporations and, through them, have seen their visions realized in the form of great factories, huge railway systems and vast financial institutions and countless others of the world's skillfully focussed activities."

And by the same token, Mr. Dana asserts that Alexander the Great, who "fashioned armies," was a "greater artist" than the world has since seen, greater in imaginative power and greater in ability to bring into being that which he imagined."

The conclusion to be drawn is that "art and the arts and the artists will not find their proper places in the world, and will not be understood for what they truly are, until we have learned to think of the creative genius in any field of endeavor as the genius of an artist, as a producer of a product that is, in the very deepest sense, artistic."

And this is the method by which the industrialist becomes a patron of the arts: "The probability is that at some point in his career, often in more than one, he will find that his imaginative, creative, organizing, adjusting and balancing talents compel him to take note of the products of like talents in other fields than his own. Often he finds that no matter how absorbing his business may be it does not by any means absorb all his energies. He looks about for something other to do, to see, to enjoy, to appreciate—and he finds, often to his own surprise, that the qualities that have made him constructive and originating in his own work, enable him to see and understand and appreciate the products of the talents of others, of talents which, in close analysis, are closely akin to his own. His 'artistry' may go chiefly into an 'enterprise'; but that very 'artistry' permits him to see and understand and enjoy also the 'artistry' which goes into any one of a thousand forms of art."

Barney Finnegan's Luck

A Dublin grocer named Bernard Finnegan found himself in possession of a lot of odds and ends which he had bought for a song at the dismantling of an old house. Among his acquisitions was a painting of a child, which was afterward declared to be Romney's portrait of Nelson as a youngster. The British nation paid him \$30,000 for the work, and the grocer, says a French newspaper, did not charge any more for the sugar or the mustard.

California Hails de Mari as Master



"Repose," wood block print by Valere de Mari.

California art writers have hailed as a master Valere de Mari, an artist who has not painted in the last eight years, and who never would exhibit when he was applying himself to his art. A group of his paintings in oil, pastel and water colors, and his etchings and wood blocks is now making a circuit of the western museums.

"He may be able to paint again some day and he may not," writes Junius Cravens in the San Francisco *Argonaut*. "But he has already fulfilled his destiny. His work is not widely known as yet. It is only within the year that it has been rescued from the oblivion to which he had consigned it and has not yet been exhibited outside of California. But that it will become widely known is inevitable. Eventually he will take his place in the first rank of contemporary artists, for his is a genius that is given the world but once in a generation."

Arthur Millier in the Los Angeles *Times* refers to de Mari as "one of the most enigmatic figures in California art," and calls his pictures "a riot of form and color, rushing out in flawless rhythm, such an outburst as can only find a parallel in the later periods of Van Gogh. As an impressionist, at first, he transmuted the actual world into glowing color. The dream of pure abstraction spurred him away from representation, and the later works reveal a world of the imagination, peopled by simple primitives or fantastic beings of his own creation."

In a biographical article Mr. Cravens tells how de Mari, a native of New York

City, became an office boy with a small architect, who saw his genius for that profession and encouraged him to study. At sixteen he entered the offices of Whitney Warren and Lloyd Wetmore, where both principals aided in his education. He went to San Francisco in 1907 with the architects for the Palace Hotel, and stayed. In 1916-7 the urge so absorbed him that "in two years of intensive labor he produced more than many artists produce in their lifetimes. He discounted any possible value that the work he was doing might have and refused to show it to anyone. To him, it was all experimental. He felt that his ideas and knowledge of art were beyond his execution. Had he realized it, the work he was doing was far ahead of its time. But he would not show it for fear that it would be misunderstood. So he suffered all the loneliness and depression of mental isolation rather than risk subjecting himself to ridicule. So sensitive a soul suffers acutely."

"The strain of continuous night and day work, combined with the doubts that harassed him, was beyond human endurance. The result was a critical illness, since which he has done no creative work."

In a letter to THE ART DIGEST Mr. Cravens says of de Mari: "His passion for work burned him up like a flame and he is not yet able to begin work again. If he should it will certainly be interesting to note what will happen. It will be like the return of Rip Van Winkle. A dramatic situation, certainly."

A Bonington Scandal

Just as the famous old Sherwood Forest town of Nottingham, England, had resolved to hold a loan exhibition of the pictures of its own Richard Parkes Bonington to mark his centenary, an art expert upset the community by publicly alleging that four of the five Boningtons in the Nottingham Castle Museum are fakes. The chief treasure, "Meditation," he called "a most transparent fraud" and a poor copy of a water color in the Wallace Collection. "Self Portrait," "View of St. Mark's, Venice," and a sea piece were condemned.

The art of Bonington, who died at 26, was more appreciated in France and Ger-

many than in England. Forgeries and copies of his works, says the London *Sunday Observer*, are known to be numerous. Nottingham has decided on an official investigation.

And Now a Woman Auctioneer

From Paris comes news of woman's invasion of another realm in art, that of auctioneer. For the first time a feminine commissaire-priseur has appeared at the Hotel Drouot, in the person of Mlle. Marguerite Milhau. She officiated, says the *Christian Science Monitor*, in a business-like manner, but before her was a huge bouquet of violets.

The Despoilers

England's fight against the would-be despoilers of its ancient beauty is well told in the following excerpts from an editorial in the *London Daily Mail*:

"We are glad to see that the determination to protect English scenery and venerable English buildings against the hands of the spoiler is asserting itself in many quarters. The beauty of England depends, after all, on eternal vigilance.

"Mr. St. John Ervine, in the admirable article which we published on Monday, warned the country of the danger from 'the energetic tasteless man.' His point was that this type of person is covering our country with hideous buildings, and that we have need to bestir ourselves 'if we are to save this lovely land from sheer ghastliness.'

"It is quite evident that there is strong sympathy with Mr. Ervine's point of view. For the last two or three years a battle has been proceeding on the issue of which depends the future of a number of City churches. Not all of them are beautiful; not all of them are necessary from the strict utilitarian standpoint; but their demolition and replacement by warehouses or shops or offices would strangely affect this London of ours. As Sir Martin Conway finely said in the House of Commons on Thursday, these churches 'break the visible materialism of the City and give to many people the suggestion that there is in the world something finer and greater than mere commerce and industry.' . . .

"Without its old buildings London would become as uninteresting as a city of the western United States. . . .

"The time is coming, if indeed it has not arrived, when there will have to be some national authority to protect the beauty of England against the energetic and the well meaning, and to save for posterity that glory which we ourselves have inherited."

* * *

A "Society for the Preservation of Rural England" has recently been formed in London. One of its principal objectives is to prevent defacement of the rural landscape near cities when roads are widened and real estate developments are expanding hurriedly. In particular does it oppose what it calls "ribbon" building, or lining roads with replicas of the same ugly house, without regard to the natural advantages of the lay of the land, and of trees and shrubs.

* * *

"Americans may derive cold comfort from the fact that they are not alone in seeing the rural countryside near the cities harmed by 'development' schemes," comments the *New York Times* editorially. We may also learn in time the lesson that the 'rural country-side' as our British friends describe what we less correctly speak of as 'scenery,' is an asset even in districts which are being suburbanized.

"Some of our towns are endeavoring by ordinance to prevent needless injury of the countryside. But as yet there has been too little attention paid to careful planning in the earliest stages of cutting up farm land into plots. The mechanical way seems usually to have been the easiest way. Furthermore, the old idea of placing the house as near the road as possible—a heritage of the farming days when men sought 'company'—has been carried over into suburban developments. In only a few cases have

landscape architects been consulted in advance.

"The results may be seen in the drab miles of ugly bungalows. With a little thought many of them might have been grouped in picturesque communities."

Billboards

"Each year the demand that roads be freed of unnecessary blemishes grows more popular and more insistent," says the *New York Herald Tribune* in an editorial which reviews the "vigorous campaigning of many organizations, in which women are the prime movers."

"Some states have enacted laws prohibiting signboards within highway limits," it says. "But these laws do not save the landscape. The commercial answer to the restriction is to remove the signs a few feet to land privately owned. Therefore, Massachusetts amended its constitution so as to give the state the right to regulate 'all advertising within public view.' But its regulations for that purpose have been challenged and await judicial decision. Maine is to vote next September on an amendment similar to that of Massachusetts. If such amendments are constitutionally sound the billboard nuisance can be abated.

"Other states have tackled the problem by taxing the boards, exacting payment for the privilege of marring the scenery. The National Committee for Restriction of Outdoor Advertising notes the practice of Vermont and Connecticut, which impose a tax of three cents a square foot on billboards. These taxes may have a slight value of discouragement as well as producing a revenue. Billboard interests, it is reported, are seeking to substitute for the tax an annual license fee. Unless the tax were made high enough to be used as a power to destroy, this system will not keep country roads from disfigurement. Each year the demand that roads be freed of unnecessary blemishes grows more popular and more insistent."

* * *

Word comes from the headquarters of the Outdoor Advertising Association of America, in Chicago, that great progress is being made in that body's movement for the "absolute elimination of such advertising structures as in the opinion of reasonable-minded persons are objectionable, and the development of the medium along aesthetic as well as the most effective lines for merchandising purposes."

"Today some of the greatest artists in the world are painting posters," an officer of the association is quoted as saying. "They are making their designs with such simple yet telling effectiveness that, in the words of Lorado Taft, the eminent Chicago sculptor, 'Now and then I find a poster giving me a thrill, because it is as great as a great painting to me.'"

Perhaps the readers of THE ART DIGEST have noticed some of the modern Titians, Vermeers and Romneys that have begun to mingle their graces with the beauty of American landscape. They haven't shown up yet in western New Jersey or the adjoining neighborhood of New Hope, Pa.

"Hope Wells Eternal"

"Some day as many people will attend the opening of an art exhibition as now attend an undergraduate athletic contest," modestly predicts the *Bulletin* of the California Art Club.

It Sounds Easy

The most remarkable portrait in the history of art may yet be achieved, apparently, if the artist can follow successfully the hints on portrait painting as set down by Jean Despujol, professor of painting at the American School of Fine Arts, Fontainebleau, France, says the *Boston Transcript*. They were given out in French by M. Despujol and then translated into English for the benefit of the American students at Fontainebleau. They are as follows:

"Find the character of your model. The detachment of the artist is indispensable. He should not blind himself under pretext that he has a surplus of temperament.

"Determine a simple attitude suitable to the character of the model. Reduce the action to the minimum. And let the attitude be plastic.

"Make a small pencil sketch with a natural or fanciful background.

"Your composition must fill the area of your canvas.

"Make another sketch from this first one, determining the strongest black and the strongest white, as well as the greatest intensity of the dominating tone. In this sketch, express merely the relations between the fundamental harmonies.

"Then enlarge the sketch on canvas.

"While making this enlargement, take care that you respect the spirit of the sketch; sacrifice the small details and relations. Strive for simplicity.

"Determine the planes and volumes in a decorative way, sacrificing the smaller ones to the larger ones.

"Arrange the values from black to white (light, half-light and shade). Arrange likewise the light localities and the dark ones in a similar decorative manner; and do not be afraid to do violence to nature.

"Fix your drawing and dust it to avoid smudging.

"Then give your canvas the 'appearance' of the colored sketch with turpentine wash.

"Sample the tones of your sketch and lay them on in half paste on the canvas, observing the same simple localities divided only into light, half-light and shade. Use volatile oil.

"Wait a day—then scrub your canvas (scrape with a knife).

"Paint bit by bit, taking care not to deviate from your sketch. The chromatic passages from cold to warmth and vice versa, the blending of several tones according to the law of mixture of the colored lights; these must result in the same total of simple localities. Remember that the big relations have the advantage over the small ones.

"Then wait a month.

"Touch up your work and place the accents. Let your emotions blossom as a flower."

Winston Churchill, Artist

Readers of THE ART DIGEST know of the exhibitions of paintings recently held in Paris by M. Clémentel, former Minister of Commerce. But not many, perhaps, know that Mr. Winston Churchill, British Chancellor of the Exchequer, is an artist. The French papers tell how during his recent trip to Rome he was wont to steal away from his entourage and plant his easel on the Campagna Romana. And in Paris they are gloating over the fact that his drawing teacher was Louis Audibert, a painter from the city that gave France its name for her national hymn.

New Zealand's Art

The London *Times* recently brought out a "New Zealand Supplement" in which every phase of the life of that dominion of the British Empire was considered. Under the heading "Art of a Young Country" was given a sketch of the aesthetic status of the 1,500,000 people (1927) who constitute New Zealand. The New Zealander who wrote the article said:

"In a young country there is little superfluous wealth. Capital is needed everywhere for material development, and art has to wait. Our community as yet is able to support very few artists who can earn a livelihood by painting alone. Most of them are art teachers who have sufficient courage to take up painting for their life's work.

"Art in New Zealand owes much to some of those who have passed on, notably to John Gully, a follower of the old school of English water-colour, and P. van der Velden, an accomplished Dutch painter who settled in Christchurch. The latter's admirable figure-subjects, tenderly painted in the Dutch tradition, and his vigorous landscapes influenced most of the young artists who have built up a reputation for the school of art there. Later came Alfred Walsh, perhaps the first painter in water-colour to convey the dark silence of the native bush and to realize the artistic value of the queer wooden huts of the backblocks, with their rough timbers and odd chimneys of corrugated iron. In Wellington, James Nairn, a disciple of the Scottish school, had a wide influence. Working both in oil and water colour, he handled his mediums firmly, conveying a fine feeling of air and sunlight. These were outstanding men who toiled in the face of adversity and handed on to us the best traditions of British art.

"Today the path of the art student is fairly smooth. The principle of free secondary education now extends to our art schools, and those children who gain a proficiency certificate in a primary school may take up art instead of proceeding to a high or technical school. Auckland possesses the well-endowed Elam School of Art, but Christchurch claims to be the art centre of the dominion. It certainly has a most efficient school with several very accomplished painters and craftsmen on the staff.

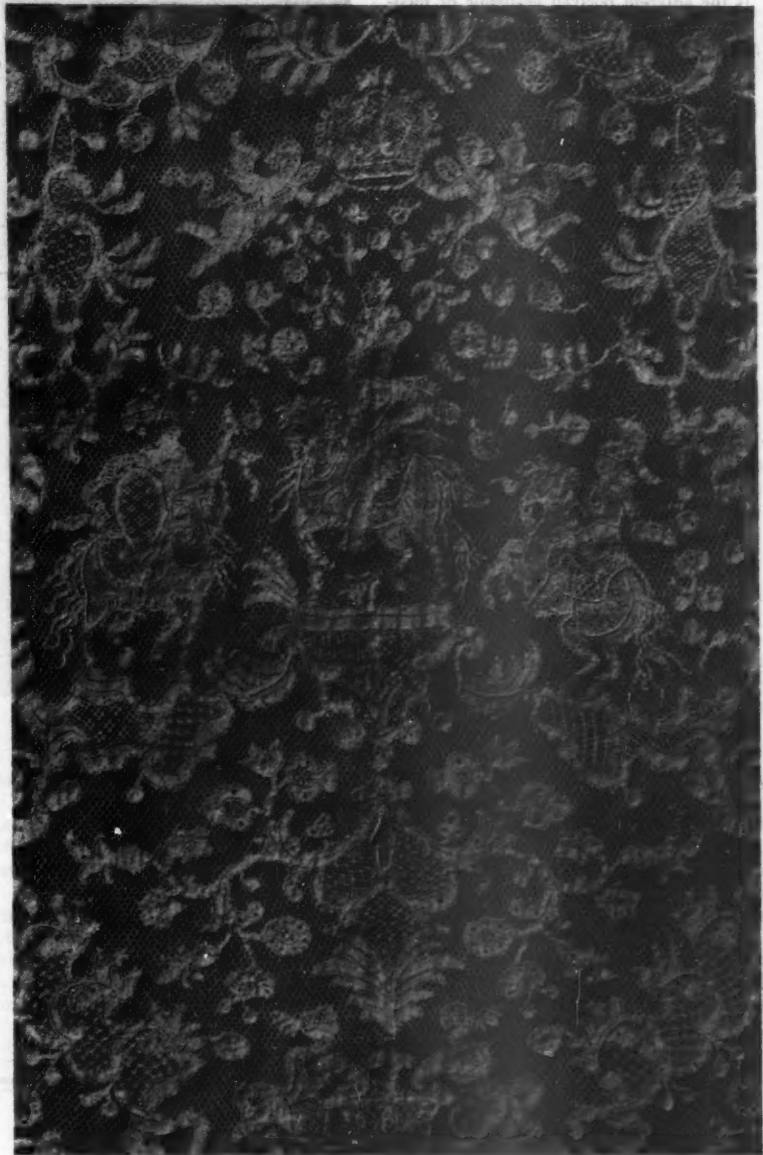
"The principal cities have art galleries, but, except in Auckland and Wanganui, the buildings have little architectural beauty. The collections, however, are fairly representative of the more sober school of modern British art.

"On the whole the outlook for art in New Zealand is healthy. The public are beginning to realize the educational value of our galleries, and at present there is a movement to build a worthy national gallery in Wellington, for which project the government has promised financial help."

The Apollo Belvedere

It is announced from Rome that the authorship of the famous Apollo Belvedere, discovered near Frascati in 1455, has been definitely discovered—incised on the statue itself. The discoverer is Dr. Rhys Carpenter. A close examination has revealed a minutely engraved signature on the flank reading "Apollonios Nestoros Athenaios Epoei" (Apollonius the son of Nestor made it). The Greek lettering indicates that the work was done in the last years of the Roman republic.

A Cravat Brummel Might Have Coveted



Detail of Point d'Angleterre Rabat. XVIIIth Century.

In the exhibit of XVIIIth century waistcoats at the Metropolitan Museum of Art is a magnificent rabat (or cravat) of Point d'Angleterre lace, made in Brussels for some dandy of the time of Louis XV, which has just been acquired by the museum. This particular neckcloth would have brought joy to the heart of Beau Brummel, that genius of a somewhat later age, who, together with his valet, Robinson, found a way to starch them and make them stand out.

The Metropolitan is proud of its acquisition. "The history of the pieces," says

Frances Morris in the museum's *Bulletin*, "associates it with the period of Marie Antoinette, by whom it is said to have been presented in 1780 to the Marquis de Chabert, the noted admiral and astronomer. While the delicacy of its technique, notably in the fine ground of hexagonal mesh, suggests work of the late eighteenth century, when the finest Valenciennes fabrics were being produced, its form and the style of its pattern are more in keeping with earlier traditions. The miniature horsemen wear the flowing locks, the plumed hat, and the full-skirted coat of the early Louis XV period."

Goethe as an Artist

Details are available of the discovery of a portfolio of 88 drawings by Goethe, bound together as "a little book of travel, amusement, and comfort," says a Berlin dispatch to the London *Sunday Observer*. Carlsbad is the scene of his amusement, and his travels were undertaken to comfort

him as a German patriot in the difficult period of the dissolution of the Reich in August, 1806, followed by the disastrous defeat inflicted by Napoleon at Jena.

At sixty years old Goethe wrote and drew with feverish activity to forget political events. The book was found in the house of a Weimar tailor, who inherited it.

"Trick" Portraiture Is Made to Pay

Is the adjacent portrait academic or modernist? Perhaps the readers of *THE ART DIGEST*, by studying it carefully, can answer the question.

The artist has achieved fame and popular success in Germany, where women of fashion seek him as clients. He was born in the Rhine country, according to the *London Sphere*, and "the blood of his French ancestors has softened the heaviness of his German forbears, and has given him something of the characteristics of his grandfather, the adventurous Lebens, who went as a painter to the Petersburg court, founded the Art Academy in Buenos Aires, built a railway in Siberia, and died a fantastic death in Paris.

"Van Hauth was trained as an artist in Darmstadt, Munich, and Paris, after which came the fearful convulsion of the war, followed by years of privation, through which he was upheld by a strong belief in his vocation. Both the Academy of Arts in Berlin and the November group of the Great Art Exhibition have exhibited works of Van Hauth during 1925 and 1926.

"He is the delight of beautiful women who wish to be painted, who declare that at last a young portrait painter has arisen to whom women need not be afraid to sit, as before many of the Modernists, who only make a psychological vivisection of their sitters. Van Hauth, on the contrary, enjoys painting a beautiful woman."



"The Artist's Wife," by Van Hauth.

Careless America

"F. C.," whiting in *Antiques* under the head of "London Notes," tells a good story of an American girl who apparently didn't know that, since the war, many members of the British nobility have gone into "trade" and have gravitated to the art and antique business. This wretched damsel was exceedingly haughty with the gentle little woman who waited upon her in a shop where old jewels were sold.

As she left, this young person impressively remarked:

"See that these are delivered without fail tomorrow, as I am invited to meet the Countess of X at dinner, and I *must* have them to wear."

Next evening it was the shop assistant who was regal as the guest of honor, and the hapless maiden who was put at her ease by a friendly smile and a kind whisper:

"They become you wonderfully, my dear!"

The Sales Problem

Not long ago a "get together" meeting of artists and art dealers was held at the Salmagundi Club, New York. One of the things discussed was the disparagement of one artist's pictures by another and the praising or condemning of artists' work by dealers. After much discussion it seemed to have been generally agreed that everybody should praise everybody else's work, and that no dealer should condemn a painter to a patron.

"Is this possible or practical?" asks Michel Jacobs in a letter to *THE ART DIGEST*. "Certainly if a patron visits an artist's studio and asks him which one of a certain lot of pictures he considers the best of his work, the artist, if he values either himself or his patron, will recommend the one he honestly thinks is the best.

"Similarly, if a patron asks an art dealer's opinion with the object of buying a picture, he does so because he has confidence in that dealer's judgment. It is the duty of the art dealer to advise his client in what he honestly believes is the best for him to buy. He must give his straightforward opinion in regard to each picture that he sells, if his opinion is asked for. Moreover, he will only handle works by those painters in whom he has faith, and whose pictures he thinks will increase in value in the years to come. For dealers to praise all pictures and condemn none would be to lower the standard of American art.

"Much of the trouble with the sale of pictures is due, first, to the high prices asked by the artist, and, second, to the commission system now in vogue. If the dealers were accustomed to buy pictures outright from the artists, at a moderate sum, and sell them for whatever prices they felt they could get, there would be sound competition. If dealers bought pictures competitively from the living artists, just as a merchant buys his stock from the wholesaler or the manufacturer, the production and sale of pictures would be on an economically sound basis."

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Helleu's Metier

Characteristic glimpses of Paul Helleu were given by the Paris art writers, following his death—glimpses of the artist in his beloved Paris, glimpses of him aboard his yacht, always painting or etching the lovely ladies of his time.

Mr. René-Jean wrote in *Comoedia*: "By his burin still more than by his brush, on copper even more than on canvas, he traced the expressive, feline, languishing outlines of the woman of his time. One sees her again, crowned with her heavy hair, her skirt reaching to her heels, stretched out on the cushions, her eyes following, under lowered eyelids, some such dream as the romance-writers were creating then."

M. Albert Flamant, in *Le Figaro*: "Beautiful objects and pretty women were his entire passion, his whole universe." And on his yacht: "He was there, dressed completely in navy blue and with the leather-visored cap of the yachtsman, squatting against the netting with a board before him and on it a piece of drawing paper. On the deck was seated some young woman posing. It was always one of the 'prettiest,' one of the 'most ravishing,' of the season, wearing the most elegant dress of the day."

P. F. in the *Journal des Debats*: "Radiant seem to us Helleu's young women. What do they know of life? Their psychology matters little to us; their charm alone is important. Helleu, like a painter of flowers, respected their transient bloom, leaving to others the dissection and study of their

spirits. To character he preferred all that which made for seduction, for enchantment. Was he not to some extent our Nattier? Effacing the worries and the wrinkles was the proof of a natural kindness, a chivalrous spirit, a courtesy, of which the tradition seems on the point of being lost."

M. Lucien Corpechot, in *Le Gaulois*, says Helleu "will find his place between Watteau and Monet, among those geniuses, intelligent and sensitive, crowned by taste and consecrated by tradition, safe from injustice and from that conspiracy of blindness which sets one generation against another."

A New Bible Artist

What is probably the latest and what may easily be the most successful attempt to illustrate the Bible was represented in a recent exhibit of paintings by Abel Pann in the Galerie de La Boétie, Paris. Pann, whose plans are described in a literary supplement of the *Gaulois*, was born in Lithuania, studied in Odessa and later in Paris, but was most strongly attracted by Palestine and became professor in the Bezalel School in Jerusalem.

The current exhibit consists of a small part of a gigantic work, "The Bible in Pictures," which will eventually have about 500 subjects. M. Pann believes that the many previous attempts to do this have suffered from the following defects: "Aryan types, costumes having in them nothing Oriental, fantastic landscapes, attitudes and gestures too theatrical, too monastic, etc." He hopes, by working in that country itself and having as models the living descendants of the Biblical characters, to escape these faults and produce a series of illustrations both more accurate and more inspired with the life of those times and peoples.

\$1,000,000 for Athens Excavations

Dr. Edward Capps, Greek professor at Princeton University, has collected \$500,000 for excavations in front of the Acropolis, and the United States School of Archaeology in Athens will provide a further \$500,000 in the next two years. Work will be started this summer, says the *London Times*.

Kahn Gets Rare Carving

The late J. Pierpont Morgan is said to have once offered \$1,000,000 for an altar carved by Til Riemenschneider, a famous medieval sculptor and carver. And now Otto Kahn, American collector, has acquired the only profane work of the master, a wood statue of a contemporary beauty of Wurzburg.

European Art Dealers

Renoir Anecdote

Among the stories of the Impressionists that have come out since the death of Claude Monet is one which brings in a great French statesman, one of the founders of the Third Republic. It was at the time of the exposition in the galleries of Durand-Ruel in 1876, we are told by M. Georges Rivière, in *L'Art Vivant*. "Renoir, thinking that it would be wise to have some friendly words in the papers, went to the rue Chaussee d'Antin to ask for the support of the 'Republique Française, Gambetta's paper. The master was not there and Renoir was received by Challemlacour, to whom he made his request. As he spoke the face of Challemlacour grew more than usually severe. 'What you ask is impossible,' declared the politician. 'We cannot defend any revolutionary painters in this journal. For you are revolutionists, yes, revolutionists!' he insisted, almost furious.

"Poor Renoir went out crestfallen. By the front door of the building he met Gambetta, to whom he described his mishap. Gambetta, hearing what Challemlacour had said, burst into a fit of laughter. 'You are revolutionists?' he repeated. 'Then what indeed are we?'"

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New York Season

The New York critics devoted most space during the last fortnight to the Macbeth Gallery's celebration of its thirty-fifth anniversary. Founded by William Macbeth, it was the first to devote itself exclusively to American art, and now, under the management of the founder's son and nephew, still true to its ideals, it marks a mile-stone by hanging two significant exhibitions—one room filled with a retrospective showing of works by artists in whom the gallery had faith in the past, and another filled with pictures by newer men under 40 years of age, in whom it has faith for the future.

But the critics gave most attention to the Macbeth Gallery itself, and quoted from the introduction to the catalogue, especially the following:

"Thirty-five years in the sum total of time is not a very long period. It covers, however, perhaps the most important years of our country's art history. That period has seen great changes. It has seen the final passing of the old Hudson River School that for so long was the only American art.

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"Self-Portrait," drawn by Robert Reid while in the hospital.

It has seen the rebirth of the predecessors of that school, the colonial portrait painters. It has seen the gradual recognition of Inness, Martin, Wyant, Twachtman, and others of their time, and the elimination of many of their contemporaries, until even their names are no longer remembered. It has seen the full crest of the wave of the Barbizon group, and its gradual, if perhaps temporary, subsidence; as well as the rising tide of the French Impressionists, Monet, Sisley, Pissarro, and the rest. It has seen the rise of many a young painter, today doing as fine work as is produced in any country abroad; and it has seen the influx of Cubism, Futurism, and various other 'isms' each in turn replaced by some other claimant to popular attention.

"It has seen, too, almost the first beginnings of American collections, and it has seen the disposal of some of these at unheard-of prices with huge profits to their collectors. It has seen American art rise from the neglected efforts of a few to the appreciated creations of a host of artists."

In the retrospective gallery are works by Theodore Robinson, Arthur B. Davies, Robert Henri, Charles Melville Dewey, Maurice Prendergast, F. Ballard Williams, William L. Lathrop, George Luks, Charles H. Davis, Paul Dougherty, Jerome Myers, Chauncey F. Ryder, Ben Foster, Ivan G. Olinsky and Frederick C. Frieske.

The prospective gallery includes works by Kenneth Bates, Harry G. Berman, Jay Conaway, John F. Folinsbee, Clarence Johnson, Julian Lamar, John Lavallo, Carl Lawless, Gerald Leake, Peter Marcus, Arthur Meltzer, Malcolm Parcell, Douglass Parshall, Emil Walters and Stanley Woodward.

In the first years of this century Robert Reid was a leader of a fighting group of rebels in art. He was of the Society of American Artists, which made war on the National Academy, and he was a member of "The Ten," with Twachtman, Weir, Chase, Benson, Tarbell, Hassam, Dewing, Metcalfe and DeCamp. Reid has been in a hospital, and to celebrate his convalescence a group of his friends organized a big retrospective exhibition at the Grand Central Galleries. And the critic of the Brooklyn Eagle wrote:

"The collection awakens memories of other days, so different in point of view is it from that expressed in the work of younger contemporary painters. Before the

days of Matisse and Post-Impressionism, Reid's figure compositions were considered the epitome of color, light and decorative pattern. His most successful canvases were decorative compositions of young women posed in out-of-door backgrounds, or, if studio subjects, emphasis was placed upon decorative arrangements of backgrounds and accessories. His work was always characterized by elegance, lightness and an eye for graceful, pleasing arrangements. He was a skilful technician, enjoying, when his subject allowed for it, displays of virtuosity. If now some of his effects appear pale and his patterns unrhythmical, it is because we have had our eyes keyed up to more vivid colors and have become accustomed to composition which is more solidly constructed, less dependent upon chance effects in nature."

The *Sun* critic wrote: "Mr. Reid was the jauntiest, most cavalier member of 'The Ten.' His palette, though his own, had a family relationship to that of all the other impressionists. He enjoyed being daring and reveled in the purples and canary yellows that impressionism 'put over' on a public that had been brought up on violin browns. He liked large canvases and bold compositions. Less than any other member of 'The Ten,' he thought of the picture buying public and did less than they to propitiate them. He made no pot boilers and few easel pictures. He probably was at his happiest when the era of mural painting swept the country shortly after the success of the Chicago fair."

The *Herald Tribune* paid this tribute: "He has not only been faithful to the tradition of good painting, but has steadily sought for the beguiling pictorial arrangement, animated by more of the joy of life than is associated with the ordinary studio pose. It is of energy and vivacity that the exhibition as a whole chiefly speaks, of these things and of a debonair, inviting taste."

In the collection was a self-portrait done by Mr. Reid in the hospital, with his left hand, while his right hand was incapacitated. The sketch was made with an ordinary pencil on a sheet of pad paper. It is herewith reproduced.

There was a divided verdict by the critics on the latest exhibition by Karl Anderson at the Ferargil Galleries, although there was general agreement that most interest attached to a group portrait of the artist's three brothers, "Earl, Sherwood and Irvin." Perhaps not everyone knows that the painter is the brother of the author of "Dark Laughter." This portrait group, says the *Herald Tribune*, "has breadth and solidity and in its entire conception and treatment is extremely modern. Mr. Anderson has painted it with forceful concentration on the central figure."

The *Herald Tribune* refers to Mr. Anderson as "among the most modern of the purely American painters," and calls him "an able figure painter and a colorist of strong individuality. . . . Most significant

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about his work is his expression of himself in terms of native thought and ideas."

The *World* is more sparing of praise. After asserting that "emotion, copious and unashamed, drenches the pictures by Karl Anderson," it says that the artist would "probably receive with scorn a suggestion that an artist needs anything else so long as he has emotion, and lots of it. To concede that emotion is an essential element in a work of art is not necessarily to applaud when an artist places his entire reliance on it with unrestricted effusion. Not that Mr. Anderson is an inexperienced painter. He has had plenty of experience, and the more he has the more he seems inclined to throw overboard all thoughts of self-discipline as unnecessary ballast. Such a proceeding defeats its own ends, and results in confusion. A well-knit composition is achieved only by clear, logical and sustained thinking, as well as emotion, and what an artist may feel about form is expressed only when the form is relentlessly pursued until it has been grasped and mastered."

* * *

Both the *Times* and the *Sun* declared that Vincent Canade was a primitive who had come to visit us from the Middle Ages when he held his exhibition at the Weyhe Galleries. "He is a genuine Italian primitive," said the *Sun*, "who escaped by chance into this period and has to do the best he can with such other primitives as there are extant, for models. Like the original primitives he is not embarrassed by a huge amount of technical training, and like them he manages to vitalize his paintings by breathing his own life into them. . . . The effect of remoteness is helped by the low tones that Canade employs, and by the air of tragedy that seems to lurk in the background of his figures. The pictures are always unerringly decorative. The landscapes sometimes have a surprising fluency, but for the most part they are dry and ascetic."

"Up to this season," said the *Times*, "Canade's art, exhibited in one painting at a time, has been spare, austere and even tortuously lowering. His painting seemed inevitably streaked with an aggressive defeatism; it was bitter, somehow thwarted and cold. Yet that art's very coldness was possessed of a purity that was curiously akin to the primitive flame of moyen age art. Only the dark smile of that rich primitivity was lacking in Canade's painting—the innocent smile of the fecund flame which was the creative crucible of that dark age's genius. That smile's modern reflection is wanting no longer in Canade's latest paintings. The result is that his art seems more primitive (in the actual Middle Age sense) than ever. . . . One may suppose that Mr. Canade may be relieved about something. For his faces, though dark and forbidding, are not just sombre masks, and his hills and trees are now alive without reservations."

* * *

Paul Bartlett, who last year held his first New York exhibition at the Wildenstein Galleries, this year showed a group of landscapes of the Basque country at Marie Sterner's. All the critics saw an advance in his work. The *Brooklyn Eagle* said he seemed to have "gained strength in composition and a more personal expression. His palette is decidedly more varied and interesting. His canvases have always been decorative, but previously they seemed rather fragile and anemic. The present show marks a decided gain in vigor, with

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no loss of the decorative quality of the earlier work."

The *World* thought the paintings had "the individual imaginative character of his former work and an added vigor. The slightly higher key, the slightly increased variety in his palette, has, on the whole, added to the effectiveness of his painting." The *Post* said: "Mr. Bartlett's painting of this popular locality is characterized by a warm, luscious color and an appreciation for the sensuous quality of his medium, characteristics which, for all his interest in pattern and structure, differentiate it sharply from the intellectual aridity with which the majority of the younger painters treat landscape painting." * * *

The critics devoted much space to a simon-pure modernist show at the Daniel Gallery, composed of the work of eight of Mr. Daniel's proteges. The star seems to have been Kuniyoshi, who came to America when very young and married an American woman. "The self-portrait of Kuniyoshi," says the *Times*, "on the golf-links, crooking the pregnant hinges of the knee, both knees, and wearing the mask of the inscrutable East, seems a satirical little portrait and the satire seems not for the mask but for the whole Western world upon which it bends a hidden gaze. There is no mistaking the fact that it is the portrait of a great golfer."

Alexander Brook's "Sandy" came in for praise, too, and was described by the *Post* as "the painting of a small boy, his son, who sits with one foot tucked negligently through a chair round as he surveys his father painting him. There is an almost hypnotized air about this young man that suggests some unusual preoccupation. It is by far the best figure painting that the artist has done."

The other artists were Karl Knaht, Charles Sheeler, Peter Blume, Elsie Driggs and Niles Spencer. * * *

"In the Edouard Kann collection of miniatures, now on view at the Wildenstein Galleries," says the *Post*, "one finds it difficult to enumerate the fascinations spread before the visitor in this choice group of German, Flemish, French and Italian miniatures of the fourteenth, fifteenth and sixteenth centuries with a few Persian miniatures, mostly of sixteenth century origin."

The exhibition was a treat to those art lovers whose tastes are partial to the precious and the exquisite. After considering individual masterpieces, the *Post* says:

"This richness and lavishness of ornamentation are so knowingly applied that it never seems extreme or over-laden. Rather from the spreading web of filagree that borders so many pages to the actual miniature itself with its gold and splendors of blue and red, there is the most delicate balance of line and color and adaptation to the space to be filled so that they give one a joy merely to behold them."

Thomas Atkins, Artist

Readers of *THE ART DIGEST* already know how everybody and his child has taken up painting or some other branch of art in England. They have read of the postoffice employees' big exhibition, of the bank employees' show and the British army officers'. And now comes another, which shows that the British art movement actually follows the Union Jack, for—

An exhibition of arts and crafts has just been held at Wiesbaden, Germany, for the

members of the British Army of the Rhine and their families. There were 1,700 entries! And this figure represents 20 per cent. of the British garrison community in the Rhineland. The *London Times* says the quality was high. * * *

At the Victoria and Albert Museum, with 400 exhibits, the British Civil Service Art Council, formed in 1924, held its annual exhibition. England's civil service employees showed what good artists they are. "Finish of workmanship is the note of the whole exhibition," said the *London Times*.

W. B. Green in Bermuda

"Gorgeous as the iridescent plumage of a particularly magnificent peacock," is the way H. Viggo Andersen, critic of the *Hartford Courant*, described the water colors displayed by the Hartford artist, William Bradford Green, at the Town and Country Club. "The artist is a lover of strong, vivid colors, and during a recent visit to the Bermudas found there in the startling splendor of those most beautiful of islands ample opportunity for the full exercising of his imagination."

Careless Management

A visitor to the Art Institute the other day, says the *Chicago Daily News*, looked over the casts of the armless Venus of Milo and the headless Winged Victory and exclaimed to the guard, "How does it come that the statues are so much more broken up than they were when I was here ten years ago?"

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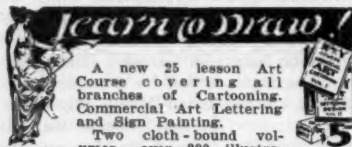
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Los Angeles, Cal.

LOS ANGELES MUSEUM—

April—Annual exhibition, painters and sculptors; modern Europeans; Archipenko.
May—Painters and sculptors; etchings from Spain; Archipenko; 3d annual bookplate international.

STENDAHL ART GALLERY—

April 9-25—Albert Groll.
April 25-May 9—John Wenger.
May 9-23—A. H. Gilbert; Edgar Payne.
May 23-June 4—Joseph Kleitsch; Guy Rose.

AINSLIE GALLERIES (BARKER BROS.)—

April—Jack Frost.
May—Orrin White.
BILTMORE SALON—
April 18-May 7—Jack Wilkinson Smith.
May 9-28—Barse Miller.
CANNELL AND CHAFFIN—
April—Paintings, Orrin White; Duncan Gleason; etchings by Rembrandt; Roi Partridge.

Oakland, Cal.

OAKLAND ART GALLERY—

April—Paintings, Zubiaurre brothers.
May—Macdonald Wright; Morgan Russell.
June—Paintings, Paul A. Schmitt; Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

Pasadena, Cal.

PASADENA ART INSTITUTE—

April—Louise Hovey Sharp, Franz Bischoff, Evelyn Nann Miller, Adam Emory Albright, Jane McDuffie Thurston.
May—Joseph Birren, C. H. Benjamin, John Christopher Smith, J. Stephen Ward.

GRACE NICHOLSON'S GALLERIES—

April 15-30—Goodspeed collection, old maps; landscape, Aaron Kilpatrick; dogs, Edmund Osthaus.
May—Tibetan collection; Chinese fan paintings.

San Diego, Cal.

FINE ARTS GALLERY—

April—Comprehensive Pisan exhibition; etchings, Childe Hassam; Gordon Craig; Gustave Baumann.
May—Art for children; San Diego students; paintings, Henrietta Shore.
June 10-Aug. 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco.

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San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR

April 10-May 6—Paintings, Thomas Eakins; painting of California, Eugen Neuhaus.

GALERIE BEAUX ARTS—

April 18-May 3—J. B. and Florence T. Tufts.

GUMP GALLERIES—

April 18-29—Educational exhibit from Smithsonian Institution.

April 25-May 5—California artists.

MODERN GALLERY—

April 18-30—Ruth Cravath; Julius Pommer.

Denver, Col.

DENVER ART MUSEUM—

April—Modern American and French paintings; Business Men's Art Club; sculpture and pottery by Paul and Annetta J. St. Gaudens.
May—"Fifty Prints"; Braydon designs.

Hartford, Conn.

WADSWORTH ATHENEUM—

April 16-May 1—Seventeenth annual exhibition, Connecticut Academy of Fine Arts.

CURTIS H. MOYER—

April 9-24—Pastel drawings of the Alhambra by Louis Orr.

May 4-6—Spring exhibition, Arts and Crafts Club.

May 6-16—Paintings, Mr. and Mrs. A. B. McCutcheon.

May 17-29—Paintings, Russell Cheney.

Washington, D. C.

U. S. NATIONAL MUSEUM—

April 25-May 21—Lithographs, Bolton Brown.

LIBRARY OF CONGRESS—

April—Joseph Pennell memorial.

GORDON DUNTHORNE—

April—Etchings and lithographs, Joseph Pennell; water colors, Paul Gustin.

May—Etchings, water colors, Alfred Hatty.

Athens, Ga.

STATE NORMAL COLLEGE—

May 17-June 1—Etchings, prints (A. F. of A.).

Atlanta, Ga.

HIGH MUSEUM OF ART—

April 24-May 7—Alfred Hatty.

May 14-21—Local loan exhibition.

May 28-June 12—Atlanta artists.

Savannah, Ga.

TELFAIR ACADEMY, ARTS AND SCIENCES

April—Savannah Art Club.

Emporia, Kan.

KANSAS STATE TEACHERS COLLEGE—

April 10-30—Canadian art (A. F. of A.).

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

CHICAGO GALLERIES ASSOCIATION—

April 5-23—Modern Art, Josephine Reichmann, Agnes Van Ryn, Laura Van Pappelendam.

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

CHESTER H. JOHNSON GALLERIES—

April—French exhibition, including Degas, Monet, Renoir, Morisot, Redon, etc.; first American exhibition of paintings by Donald Shaw MacLaughlan.

GAULOIS GALLERIES—

April—Water color exhibition.

Decatur, Ill.

DECATUR ART INSTITUTE—

April—Group from Newhouse Galleries.

THURBER GALLERIES—

April 15-30—California paintings, Richard Krueger.

May—Paintings, Charles Lasaar; portraits, R.

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W. Grafton.
ANDERSON GALLERIES—
 April 19-May 3—Etchings, Caroline Armington.

Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—
 April—Adams, Garber, Higgins, Scudder.

Crawfordsville, Ind.
ART LEAGUE OF CRAWFORDSVILLE—
 April 15-30—Memorial exhibition of the work of Fred Nelson Vance.

Urbana, Ill.
UNIVERSITY OF ILLINOIS—
 May 1-13—Paintings from Metropolitan Museum.

Culver, Ind.
CULVER MILITARY ACADEMY—
 May 17-31—Paintings from Metropolitan Museum.

Fort Wayne, Ind.
FORT WAYNE MUSEUM—
 April—Paintings by Richmond, Ind., artists.
 May—Adams, Garber, Higgins, Scudder.
 June—Fort Wayne Art School exhibit.

Greencastle, Ind.
DE PAUW UNIVERSITY—
 May 17-31—Contemporary paintings (A. F. of A.).

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—
 Apr.—Ritschel; Bohm; French drawings, litho's.
THE H. LIEBER CO.—
 April 8-30—Paintings, R. L. Coats.
PETTIS GALLERY—
 April 11-23—Bertha Baxter.
 April 25-May 7—R. Milholland.
 May 9-31—Glenn Cooper Henshaw.

Richmond, Ind.
PALETTE CLUB—
 April—George H. Baker; Howard Leigh.

Argentine, Kan.
PUBLIC LIBRARY—
 April 22-30—Kansas City Society of Artists.

Lawrence, Kan.
UNIVERSITY OF KANSAS—
 April 3-30—Paintings from Metropolitan Museum.

Wichita, Kan.
WICHITA ART ASSOCIATION—
 April—Cornelius and Jessie Arms Botke.

New Orleans, La.
ISAAC DELGADO MUSEUM—
 April—Gideon T. Stanton; Ellsworth Woodward; Japanese prints; Greek antiquities.
 May—Exhibition, Southern States Art League.
ARTS AND CRAFTS CLUB—
 April 17-May 7—Maurice Braun.
 May 8-26—Exhibition, Benjamin prize.
 May 29-June 18—Exhibition by members.

Portland, Me.
SWEAT MEMORIAL MUSEUM—
 April 15-May 15—Annual exhibition, oils, water colors, pastels.

Baltimore, Md.
BALTIMORE MUSEUM OF ART—
 April—Portraits of Baltimoreans; sculpture, Alvin Meyer; engravings and etchings of medical men.
 April 5-May 1—Modern American paintings from Duncan Phillips Collection.
 April 16-May 12—Fifty prints of the year.
 May 3-20—Bellows memorial exhibition.
 May 14-June 5—Fifty books and Printing for Commerce.

MARYLAND INSTITUTE—
 April—Whistler etchings, lithographs and water colors from Lucas collection.
WALTERS ART GALLERIES—
 To April 30—New accessions and permanent collections.

PURNELL GALLERIES—
 April—Contemporary etchings.
 May 11-18—Old English silver and Sheffield.

Amherst, Mass.
AMHERST COLLEGE—
 April 15-30—Contemporary American artists (A. F. of A.).

Boston, Mass.
BOSTON ART CLUB—
 April 27 to Nov. 1—Exhibition, artist members.
GUILD OF BOSTON ARTISTS—
 April 18-30—Paintings, Ernest L. Major.
 May 4-31—General spring exhibition.
VOSE GALLERIES—
 To April 23—Contemporary American paintings.
 April 25-May 7—Paintings of Monadnock.
 May 9-21—Wm. Baxter Closson memorial.

GOODSPEEDS BOOK SHOP—
 April 4-23—Etchings, C. H. Woodbury.
 April 25-May 7—Modern English, French and American etchings.
40 JOY STREET GALLERY—
 To May 15—Provincetown painters.
 After May 15—Modern stagecraft.

Hingham Centre, Mass.
THE PRINT CORNER—
 April—Etchings of New England landscape, Bicknell, Sears Gallagher, Kerr Eby.
 May—Block prints in color by Walter J. Phillips; etchings, John Winkler.

Springfield, Mass.
JAMES D. GILL GALLERIES—
 April-May—Group of American paintings.
ARTISTS GUILD—
 May 7-31—Spring exhibition by members.

Wellesley College, Mass.
FARNSWORTH MUSEUM—
 To April 25—Exhibition, Daumier and Corat through Cubism.

Worcester, Mass.
WORCESTER ART MUSEUM—
 To April 23—American still life paintings.
 To May 15—Early Flemish and Dutch paintings.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—
 April 23-May 30—Annual exhibition American art.
JOHN HANNA GALLERY—
 May 6-31—Henry R. Poore.
 March 19-31—Etchings, old and modern masters.

East Lansing, Mich.
MICHIGAN STATE COLLEGE—
 May 1-13—Contemporary paintings (A. F. of A.).

Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—
 April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy; 100 etchings by 25 masters.
 May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.
 June—Norman Chamberlain; etchings, L. O. Griffith.

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—
 April—Paintings, Henry S. Eddy; Indian and Paisley shawls.
 May—Paintings, Tunis Ponsen; Chicago etchers.

Ypsilanti, Mich.
MICHIGAN STATE NORMAL COLLEGE—
 April 11-25—Contemporary paintings (A. F. of A.).

Moorhead, Minn.
STATE TEACHERS' COLLEGE—
 April 20-May 4—Boston water colors (A. F. of A.).

Biloxi, Miss.
GULF COAST ART ASSOCIATION—
 April 23-30—Exhibit, South. States Art League.

Kansas City, Mo.
ART INSTITUTE—
 April—Paintings from Chicago Art Institute's annual; sculpture, Wallace W. Rosenbauer.
 May—Annual exhibition, Kansas City Society of Artists.
FINDLAY ART GALLERIES—
 April 20-30—Etchings and woodblocks.

St. Louis, Mo.
CITY ART MUSEUM—
 April—Students, St. Louis School of Fine Arts; sculpture, Roy Sheldon; Claude Bragdon.
 May—Exhibition of coins; Cornelius and Jessie Arms Botke; portrait busts, Charles Grafty.
NEWHOUSE GALLERIES—
 March 25-April 25—Wm. M. Chase exhibition.
 April 25-May 25—Shurtleff memorial exhibition.
SHORTRIDGE GALLERY—
 April—Selected American paintings.

Lincoln, Neb.
 April—Norwegian paintings, W. H. Singer.

Omaha, Neb.
ART INSTITUTE OF OMAHA—
 April—Folk Art Society; modern textiles.
 May—Camera Club; art students.

Manchester, N. H.
MANCHESTER INSTITUTE—
 April 3-25—Paintings, William P. Silva; drawings, Lillian Westcott Hale.

Montclair, N. J.
MONTCLAIR ART MUSEUM—
 April-May—Paintings by Whitney M. Hubbard; exhibition, contemporary American art.
 To April 24—Water colors, G. W. Dawson.

Newark, N. J.
 To April 21—Modern American painting.
 June—J. Ackerman Coles bequest.

Brooklyn, N. Y.
BROOKLYN MUSEUM—
 After April 22—New Japanese gallery.
 April 22-June 1—Group of American painters of Paris.
 May 4-31—Exhibition of photography.
PRATT INSTITUTE—
 March 30-April 27—Bkn. Society of Artists.
NEIGHBORHOOD CLUB (104 Clark St.)—
 April 20-May 9—Leon Debo.
 May 11-31—Exhibit by Brooklyn "Little Theatre."

Buffalo, N. Y.
ALBRIGHT ART GALLERY—
 April 24-June 19—Selected American paintings.

Elmira, N. Y.
ARNOT ART GALLERY—
 April—Water color exhibition.

New Rochelle, N. Y.
PUBLIC LIBRARY—
 April 26-May 21—Paintings by American artists.

New York, N. Y.
METROPOLITAN MUSEUM OF ART—
 To April 24—American miniatures.
 April—American portrait prints by James Barton Longacre and his contemporaries; guns, arranged historically; etchings by Busse and the van de Velde.

THE ART CENTER—
 April—Drawings and water colors, Leon Bakst; photographs, John Wallace Gillies; wood sculpture, Carroll French.
 April 12-25—Paintings, Albert Bruning.
 April 18-30—Textiles, Art Alliance.
 April 24-30—New York Sketch Club; Guild of Bookworkers.
 May—Annual Exhibition of Advertising Art; Pictorial Photographers.

MUNICIPAL ART GALLERY—
 May 7-28—High School Art Teachers' show.
PUBLIC LIBRARY—
 To Nov.—"Experimenters in Etching;" recent additions of prints.

NATIONAL ARTS CLUB—
 To April 29—Norse pictorial weavings.
CORONA MUNDI—
 April—International Exhibition, including Soviet art.
 April 1-May 1—Drawings by Old Masters.
NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)
 May 2-31—Exhibition, water colors, etchings, black-and-white.

SALMAGUNDI CLUB—
 April—Exhibition of small pictures.
 May 8-Oct. 15—Annual summer exhibition.
JOHN LEVY GALLERIES—
 April 18-30—Paintings of field dogs, Percival Rousseau.

MACBETH GALLERIES—
 April 12-24—Water colors, Frank A. Brown.
 April 19-May 8—Paintings owned by gallery.

EHRLICH GALLERIES—
 April—Early English paintings.
 April 12-23—Monotypes by Henry Wight.
DUDENSING GALLERIES—
 April 11-May 7—Thelma Cudlipp Grosvenor.
 From May 9—Season's review exhibition.

M. KNOEDLER & CO.—
 To April 23—Landscape etchings.
REINHARDT GALLERIES—
 April—Paintings, drawings, old and modern masters.

DE HAUKE & CO.—
 April 12-23—Paintings by contemporary classicists.

AINSLIE GALLERIES—
 To April 30—Historical marines by Edward Moran; selected American paintings.
 May 2-14—Water colors, Marie Bommer, Miss Hamilton.

WILDENSTEIN GALLERIES—
 April—Edward Kann collection of old miniatures.

GRAND CENTRAL GALLERIES—
 April 14-30—Paintings, Rockwell Kent.
 April 16-30—Garden sculpture.
 April 19-30—Edmund Graecen.
 May 2-15—George Pearse Ennis.
 May 4-17—Am. Academy at Rome competition.

THE NEW GALLERY—
 April 14-30—Drawings and water colors by the children of Palestine.

BRUMMER GALLERY—
 April 12-May 7—Paintings, Kikoina.
WHITE SCHOOL OF PHOTOGRAPHY (460 W. 144th St.)—
 To May 15—Exhibition, Clarence H. White photographs.

PERARGIL GALLERY—

April—Karl Anderson; Irwin Hofman; new garden sculpture.

THE GALLERY OF P. JACKSON HIGGS—

April-May—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

WEYHE GALLERY—

To April 30—Sculpture, W. Escherick.

April 23-May 14—Group exhibition.

ARTHUR ACKERMAN & SON—

March 25-April 30—Portraits, Charles Sneed Williams.

SOCIETY OF ARTS AND CRAFTS—

April 16-30—Weavers' Guild.

May 16-30—Needleworkers' Guild.

BABCOCK GALLERIES—

April 9-23—Paintings, Robert Brackman.

April 11-23—Paintings, Francis Dixon.

MARIE STERNER GALLERIES—

April 18-May 1—Portraits and paintings by Simka Simkovich.

ARTISTS GALLERY—

To April 30—Herman More.

KENNEDY & CO.—

April—Water colors of birds, G. D. Lodge; paintings, John P. Benson.

May—Views of American cities.

ARDEN GALLERY—

April-June—N. Y. Chapter, American Society of Landscape Architects.

Rochester, N. Y.**MEMORIAL ART GALLERY—**

April—Sculpture, Maillol; drawings, Picasso, Matisse, Maillol, etc.; Gothic tapestries, furniture; wrought iron, Hunt Diederich; etchings, Ernest Roth.

May—Exhibition of Rochester art.

GEORGE H. BRODHEAD GALLERIES—

April 23-May 9—Emile Gruppe.

May 10-20—F. W. Benson.

May 21-June 4—C. P. Gruppe.

Syracuse, N. Y.**SYRACUSE MUSEUM—**

April—Canadian painters, 60 canvases.

May—DeWitt and Douglass Parshall.

June—Adams, Garber, Higgins, Scudder.

Utica, N. Y.**UTICA PUBLIC LIBRARY—**

April 3-25—American pottery (A. F. of A.).

Yonkers, N. Y.**YONKERS MUSEUM—**

April 24-May 31—12th annual exhibition of Yonkers Art Association.

Akron, O.**AKRON ART INSTITUTE—**

April—Ohio Water Color Society.

May—Exhibition, Akron artists and craftsmen.

June—Paintings by Cleveland Artists.

Athens, O.**OHIO UNIVERSITY—**

May 1-13—Paintings from Metropolitan Museum.

Cincinnati, O.**CINCINNATI ART MUSEUM—**

May-July—Thirty-fourth Annual Exhibition.

A. B. CLOSSON, JR., CO. GALLERIES—

May 2-14—Cincinnati Camera Club.

Cleveland, O.**CLEVELAND MUSEUM—**

May—Ninth annual exhibition of work by Cleveland artists and craftsmen.

June—Contemporary American paintings.

KORNER & WOOD CO.—

To April 16—Xander Marshawsky.

April 18-May 7—Early Persian art.

May 9-14—Old and modern etchings, engravings.

Columbus, O.**COLUMBUS GALLERY OF FINE ARTS—**

April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.

May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; 17th annual exhibition, Columbus Art League.

Dayton, O.**DAYTON ART INSTITUTE—**

Apr. 6-24—Swiss pictures, Albert Goss.

April 8-20—Illuminated MSS. loaned by Dr. Fred. B. Artz.

April 23-May 14—Dayton Society of Etchers.

April 26-May 20—Paintings, Ernest L. Blumen-schein.

May 21-25—Saturday School exhibit.

May 27-June 5—Students' exhibit.

June 7-28—N. Y. Society of Painters.

New Concord, O.**MUSKINGUM COLLEGE—**

May 1-13—Etchings, wood-blocks (A. F. of A.).

Oxford, O.**WESTERN COLLEGE FOR WOMEN—**

April 11-25—Paintings from Metropolitan Museum.

Toledo, O.**TOLEDO MUSEUM OF ART—**

April—Ninth annual Toledo exhibition; French colored engravings of the XVIIIth century.

May—Early Italian, German and Dutch engravings and etchings; students' exhibit.

MOHR GALLERIES—

April 15-30—Modern European masters.

Youngstown, O.**BUTLER ART INSTITUTE—**

April—Ohio-born women artists.

May—Samplers shown by Youngstown Federation of Womens Clubs.

Portland, Ore.**PORTLAND ART ASSOCIATION—**

April—Kandinsky, Jawlinsky, Klee, Feininger.

May—School of Portland Art Association.

June—"Art for Children."

New Hope, Pa.**THE BLUE MASK—**

April 17-May 7—Paintings, Florence Francis Snell.

Philadelphia, Pa.**PENNSYLVANIA MUSEUM—**

May—Mary Cassatt memorial; Robert Nanteuil and French line engravers.

PHILADELPHIA ART ALLIANCE—

April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.

May 10-June 1—Philadelphia Water Color Club.

PHILADELPHIA SKETCH CLUB—

To April 23—Paintings, A. Van Nessel Greene.

May 2-14—Annual exhibition of oil sketches by Philadelphia painters.

THE PRINT CLUB—

April 18-30—Block prints, E. H. Suydam.

May 9-28—Fourth Annual Exhibition of Living American Etchers.

ART CLUB OF PHILADELPHIA—

April—Exhibition by painter members.

PLASTIC CLUB—

April 20-May 4—Annual water color exhibition.

May—Exhibition of commercial art.

FELLOWSHIP OF PA. ACADEMY (1834 Arch St.)—

April 21-May 14—Group exhibition.

Pittsburgh, Pa.**CARNEGIE INSTITUTE—**

To May 1—Models for "The Pioneer Woman."

Oct. 13-Dec. 4—26th Carnegie International.

J. J. GILLESPIE CO.—

April 11-23—Portraits, Howard Hildebrandt.

Providence, R. I.**R. I. SCHOOL OF DESIGN—**

April—Paintings by Chardin; Battersea enamels.

May—Competitive drawings for Providence war memorial.

PROVIDENCE ART CLUB—

April 12-24—Nancy C. Jones.

April 26-May 8—Edward W. Dubugue.

TILDEN-THURBER CORPORATION—

April—Paintings, George Macrum.

May—Etchings of Brown University by W. C. Applebey.

Charleston, S. C.**GIBBES MEMORIAL GALLERY—**

Apr. 7-May 1—Seventh annual exhibition.

Southern States Art League.

CHARLESTON MUSEUM—

April 8-May 1—Fourth annual exhibition.

Charleston Etchers' Club.

Clinton, S. C.**PRESBYTERIAN COLLEGE—**

May 1-14—Etchings, wood-blocks (A. F. of A.).

Spartanburg, S. C.**SPARTANBURG ART CLUB—**

April 30-May 13—"May Festival" exhibition.

Chattanooga, Tenn.**CHATTANOOGA ART ASSOCIATION—**

April—Loan exhibition.

Memphis, Tenn.**BROOKS MEMORIAL ART GALLERY—**

April—George Bellows Memorial; illustrators.

May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

June—New York Society of Women Painters.

July and August—Taos Society of Artists.

Nashville, Tenn.**NASHVILLE ART MUSEUM—**

April 23-30—Graphic arts exhibition.

May 1-13—Annual, Tennessee artists.

Dallas, Tex.**HIGHLAND PARK GALLERY—**

To April 25—Theodore Morgan.

Fort Worth, Tex.**FORT WORTH MUSEUM OF ART—**

To May 3—Paintings of Texas wild flowers.

May 5-June 5—17th annual, Texas Artists.

Galveston, Tex.**GALVESTON ART LEAGUE—**

April 18-30—Paintings from N. A. (A. F. of A.).

Houston, Tex.**MUSEUM OF FINE ARTS—**

April—Matisse drawings and etchings; Victor Charretton; Houston artists.

May—Drawings, Dorothy Kent; Houston Photographic salon.

HERZOG GALLERIES—

April—European artists; T. J. Morgan; Bernhardt Wall; Cora A. Smith.

Ogden, Utah.**FINE ARTS GALLERY—**

April—Lee Greene Richards; water colors.

May—Geneva Savage Keith.

Salt Lake City, Utah.**CHAMBER OF COMMERCE GALLERY—**

April—Mary Teasdel, Florence Ware, Mirian Brooks Jenkins.

May—Lee Greene Richards, etchings and monotypes.

MERRILL HORNE GALLERY—

April—Lawrence Squires, Mary Teasdel, Florence Ware.

May—Bessie Bancroft, Birde Reeder.

Springfield, Utah**CACHE VALLEY GALLERY—**

May—Annual exhibition.

Springville, Utah

April—Springville National Exhibition.

Hollins, Va.**HOLLINS COLLEGE—**

April 11-25—Etchings, wood-blocks (A. F. of A.).

Spokane, Wash.**GRACE CAMPBELL MEMORIAL MUSEUM—**

May 15-31—Kandinsky, Jawlinsky, Klee, Feininger.

Madison, Wis.**MADISON ART ASSOCIATION—**

April—Gustave Cimiotti.

May—Oscar B. Jacobson.

June—Prints and etchings.

Milwaukee, Wis.**MILWAUKEE ART INSTITUTE—**

April—14th annual, Wisconsin Painters and Sculptors.

May—Paintings, Mathias Alden; sculpture, Frank Pearson; lithographs, Gerald Geerlings.

MILWAUKEE JOURNAL GALLERY—

April—George and H. Amiard Oberteuffer;

Merton Grenhagen.

May—Landscapes, Frank V. Dudley.



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Edsel Ford's Gift



"Madonna and Child," by Nino Pisano.

Edsel B. Ford, son of Henry Ford, has made a most beautiful gift to the Detroit Institute of Arts, a "Madonna and Child," a marble statuette by Nino Pisano (1315-68), a sculptor of Pisa and Florence, which the Institute in its *Bulletin* calls "one of the most fortunate acquisitions the museum has ever been able to make." The work, says the *Bulletin*, "is one of the most beautiful, perhaps even the most beautiful, created by Nino.

"It shows the master reaching heights to which he was hardly able to attain in any of his other works. . . . This masterpiece, which until now was hidden in a Paris private collection, will certainly be included in all works of art history dealing with the sculpture of the Italian Middle Ages, helping materially in giving the name of our collection a world-wide reputation."

"Nino Pisano was the son of the Pisan goldsmith and sculptor, Andrea Pisano, whom the Florentines, in the twenties of the fourteenth century, called to their city to make the celebrated southern bronze door of the Baptistry, and in whom they found their first great genius of sculpture.

"Nino belongs to the few outstanding masters of his century. His art grew essentially out of that of his father and yet is strongly different from his."

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